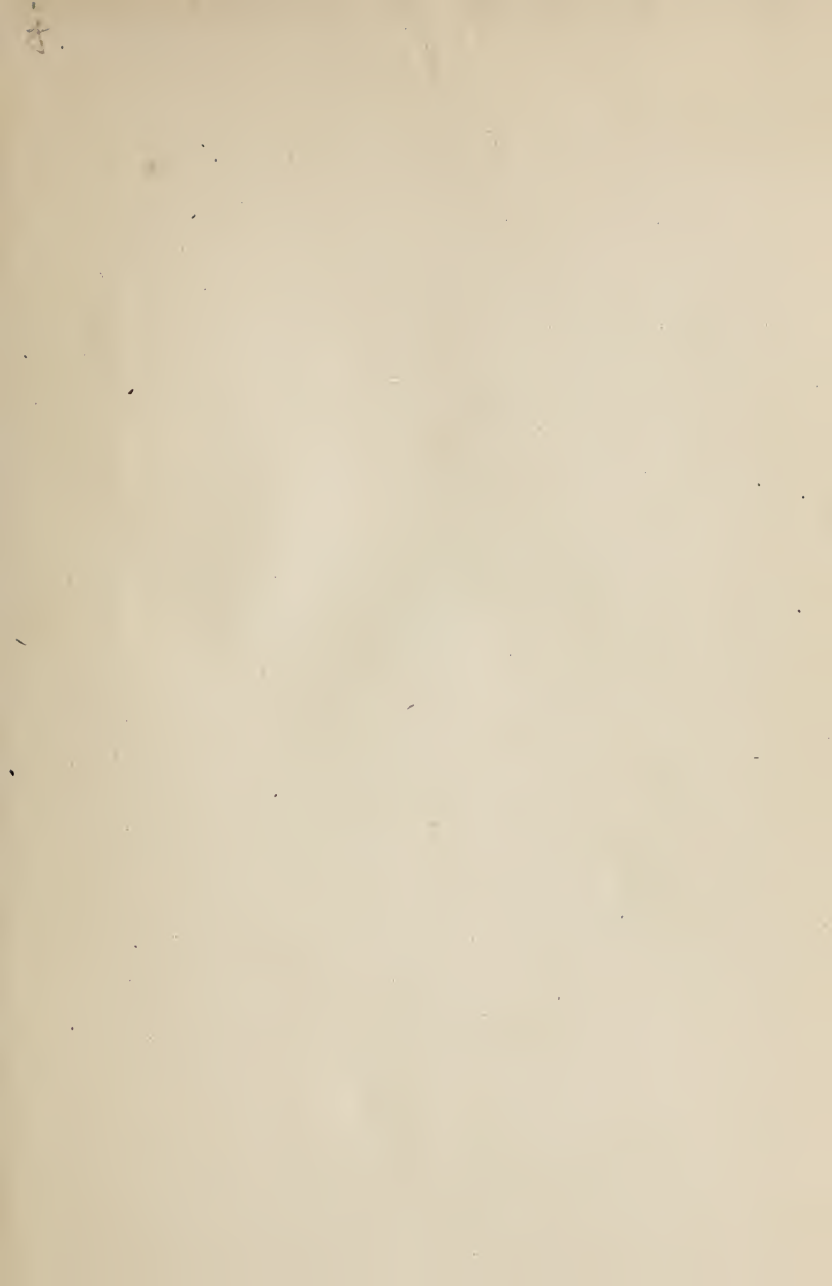


THE STUDY *and*
ENJOYMENT OF
PICTURES ■ ■ ■

GERTRUDE RICHARDSON BRIGHAM

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OF PICTURES



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LOVE AND LIFE

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THE STUDY AND ENJOYMENT OF PICTURES

BY

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"It is the glory and good of Art
That Art remains the one way possible
Of speaking truth" . . .

—BROWNING: *The Ring and the Book*



NEW YORK
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1917

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To
V I V A

"Art comes to you professing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake."

—WALTER PATER.

PREFACE

To the lover of pictures this little book is addressed, to him who seeks to know them better that he may enjoy them more. Though intended as an introduction to formal study, it may perhaps offer here and there suggestions to more advanced readers, in tracing the main currents in the history of painting, reviewing the chief schools, and serving as a guide to the best pictures in America and Europe.

About fifty of the most famous names in painting have been chosen for discussion, ranging from the Renaissance down to the present day, unfolding the gradual progress of art, and indicating the motives which have influenced artists as great schools have arisen in one country after another. The aim has been to enlarge the student's appreciation until he is not content to say, with over-confidence, "I know what I like," but rather, "I know *why* I like."

The illustrations have been selected

from great artists, but of subjects not yet too well known, and hence they offer material for study.

The chapters on "Pictures to See in America," as well as those on Europe, present information for the traveler and may be of service in visiting both American and European cities.

The book is not intended, of course, as a last word, but rather as only the first word. Many other works are suggested in the Bibliography, from which the reader may fill in this outline sketch of the history of painting.

GERTRUDE RICHARDSON BRIGHAM.

WASHINGTON, D. C.

February 14, 1917.

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ART IMMORTAL

All passes, to the dust
Returns, save deathless Art,
The bust
Alone survives the mart.

, The gods themselves must die,
But sovereign Art in place
More high
Shall mark a vanished race.

—G. R. B.

(after Théophile Gautier).

PART I

PRINCIPLES OF ART CRITICISM

CHAPTER I

INTRODUCTION

To the bewildered lady who said, as she looked at Turner's sunsets, "But, Mr. Turner, I never see anything like this in a *real sunset!*" the painter answered gravely, "No, madam? Don't you wish you did?"

For the enjoyment of a masterpiece an understanding is necessary of the principles of Art, of its history, and of its aims. Just as the appreciation of Nature's grandeur demands the capacity for depth of feeling, to save one from the pettiness of such a remark as that of the untraveled young girl, who said, when viewing Niagara for the first time, "How pretty!" The wild expression of untamed power, the beauty of light and color, the tones of thunder,—all were lost on the girl. So the artist's rarest effects, the gleam he has striven for and caught—

"The light that never was on sea or land"

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—these may be unseen if one knows nothing of the subject, if one does not share in the painter's triumph of skill, in his simplicity of expression, in his portrayal of beauty.

This little book deals with the principles of art criticism, including the somewhat recent subject of the relation of Poetry and Painting, exemplified, for instance, by the English Pre-Raphaelites. The leading schools are reviewed and illustrated by carefully chosen pictures. Three from the Florentine Renaissance School present a Leonardo, a Luini, and a Botticelli; and there are two from the Venetian School. It was Ruskin who said, "Luini is, perhaps, the best central type of the highly trained Italian painter. . . . He joins the purity and passion of Angelico to the strength of Veronese." . . . The Flemish School is suggested in a Rubens portrait, and the Realistic Dutch School by a Rembrandt and a Vermeer, the one now in Germany and the other in Holland. Of the Natural-Classic French School of Barbison we have a Corot and a Millet, the latter in the Louvre, Paris. The Corot represents the most valuable picture in the well-known Corcoran

Gallery of Washington, D. C. From the English Portrait School there is a highly prized Romney, to be seen in the National Gallery of Art, Washington, also a famous Reynolds, in the National Gallery of London. The Romantic British School is represented by a Burne-Jones, in the National Gallery, London, and a Watts, now in the White House, at Washington. The American Landscape School is shown by its leading exponent, Inness, and another phase of the American School in the picture by Elizabeth Nourse, one of the best-known women painters of America. Thus the attempt has been made to include the cities which have important art collections, in America as well as in Europe, and to direct the student's attention to them.

The purpose of Art is twofold: to excite pleasure by awakening emotion, and to give the artist self-expression. The merit of a picture lies, in general, not so much in what it represents as in *how it is painted*. As a basic quality in art, as in life, *Simplicity* may be named. This precludes the possibility of "painting the lily" and leads to the omission of all unessential details.

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With Simplicity as a fundamental must be closely associated *Beauty*. In the words of Lord Leighton, "Art must be lovely, a delight to the eye." Was it not Goethe who said: "Beauty is a welcome guest everywhere"? But how shall we define Beauty? The School of Raphael painted the artist's conception of heavenly beauty; the Dutch School pictured beauty in realism, the homely scenes of domestic life, in wonderful richness of color; the early British School was eloquent in portraiture, the later School in Romantic themes; the French School offers still another expression of artistic beauty. Each of these must be considered.

"All nature is but art, unknown to thee,"

writes Pope. But all Art is *not* mere imitation of nature, though that has been often taught, from Aristotle down. Art is the expression of deep feeling, sincerity, sympathy, the Divine nature—what Emerson calls the "Over-soul," Plato's "face behind the face"—it is the inner meaning, the reality beneath what appears to the eye.

Whistler explains this well, in the

famous Ten o'Clock Lecture: "Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony."

There is, indeed, an affinity between music and painting. Works of art are to be taken seriously, as Beethoven said of his symphonies: "My compositions are not intended to excite the pretty little emotions of women; music ought to strike fire from the soul of a man."

Art is Self-expression, the expression of the Highest, the only Real Self. Inness was happy when he evolved this metaphysical definition: "Art is the endeavor on the part of Mind (Mind being the creative faculty) to express, through the senses, ideas of the great principles of unity." And again he said: "Art is an essence as subtle as the humanity of God, and, like it, is personal only to love, a stranger to the worldly-minded, a myth to the mere intellect. . . . A

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work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion. Its real greatness consists in the quality of this emotion."

Whistler complains that too often in our modern teaching the effort has been made to interpret art by literary methods, to analyze, dissect, synthesize and reconstruct great pictures by the same methods applied to literary masterpieces. But these methods of literary vivisection are out of place in the interpretation of great literature; how much more so when applied to the subtleties of painting! Literature and painting are made to be enjoyed; the artist has expressed his best, has suffered, no doubt, in its birth through the picture or the poem; we enjoy as we enter into his experience according to the depth of our own nature. I cannot interpret a picture for you, then; nor would I attempt to tell you what you should think of a literary production. But it may be possible to deepen your experience of life, and thus the picture or the poem may mean more to you.

If your study of art becomes a real enjoyment to you, a growing inspiration throughout your life, it will lead you to see beauty, not only in pictures, but everywhere—in the pools of water, for example, along the street, with their lovely reflections, after a shower. As the poet says:

“In the mud and scum of things,
Something always, always *sings!*”

It is this universal beauty which the artist feels and tries to express,—the ever-consciousness of Perfection.

As a further hint, one may be safe in following Ruskin's advice: “No one can tell you beforehand what to accept, or what to ignore; only remember always, in painting as in eloquence, the greater your strength, the quieter will be your manner, and the fewer your words; and in painting, as in all the arts and acts of life, the secret of high success will be found, not in a fretful and various excellence, but in a quiet singleness of justly chosen aim.”

CHAPTER II

COMPOSITION

The riddle of Botticelli's famous "Primavera" (Spring), of which our detail shows "The Three Graces," is left unsolved in Rossetti's charming sonnet:

“What masque of what old wind-witherèd New Year—?
 the Graces circling near,
 'Neath bower-linked arch of white arms glorified. . . .

“What mystery here is read
Of homage or of hope? But how command
Dead Springs to answer? And how question here
These mummers of that wind-withered New Year?”

In this symbolical picture, of which the allegory is, however, unknown, Botticelli is believed to have perpetuated the memory of Simonetta Cattaneo Vespucci. This fair lady of the Medici Court, so tradition says, inspired Botticelli's three allegorical pictures: "The Birth of Venus" (Uffizi, Florence), "Mars and Venus" (National Gallery, London), and that other facing this chapter, the pageant of "Spring" (Accademia, Flor-



BOTTICELLI

ACCADEMIA FLORENCE

SPRING (Detail, THE THREE GRACES)

ence). After painting these three beautiful scenes, it is surmised from the undraped Simonetta as his model, Botticelli painted no more from the nude. And Simonetta, who lived so little while longer, is further commemorated by Lorenzo de' Medici: "Night came, and I, with a friend most dear to me, went communing about the loss we had all suffered. While we spoke, the air being exceedingly serene, we turned our eyes to a star of surpassing brightness, which, towards the west, shone forth with such a luster as not only to conquer all the other stars, but even to cast a shadow from the objects that intercepted its light. We marveled at it for a while; and then, turning to my friend, I said: 'There is no need for wonder, since the soul of that most gentle lady has either been transformed into yon new star or has joined herself to it.'"

It may be that Botticelli's three pictures of Simonetta symbolize her life in youth, in love, and in marriage. In any event, Botticelli offers peculiarly fine illustrations of the principles of composition, always so perfectly understood and expressed by him.

Like Leonardo, Botticelli possessed the

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rare gift of representing movement, rhythm, in his painting. This is, possibly, the first element of composition. It is the quality which gives life to painting. Everything else depends upon that. Art is not imitation of nature, even though painting must be expressed in an ordered arrangement of light and shade, of color and line. It is the rhythm of a picture which gives it unity; every object becomes a harmonious part of the whole, it stands in distinct relation to the *ensemble*. As Millet said, "A work should be all of a piece, and people and things should be there for an end."

Some objects, of course, must be subordinated, while others are treated in a way to give them special interest. It may even happen that subjects of little importance or beauty in themselves, such as an ugly old woman, when seen through the loving eyes of the artist and painted with deft strokes of his magic brush, will acquire a new and wondrous value, so that one would fain sit all day and look at such pictures. This is true of the Frans Hals portraits, to which the painter gave marvelous life and character.

Composition depends, in the main, upon two things: the subject treated and

the artist's individuality; and further, the second is of much greater importance to the success of the picture than the first. The foundation of art, Ruskin maintains, is "moral character. Of course art-gift and amiability of disposition are two different things; for a good man is not necessarily a painter, nor does an eye for color necessarily imply an honest mind. But great art implies the union of both powers; it is the expression, by an art-gift, of a pure soul. If the gift is not there, we can have no art at all; and if the soul—and a right soul, too—is not there, the art is bad, however dexterous."

In discussing this question with a class of students, they asked, "But is it not true that artists have not always been moral?" And the answer was developed, to which they assented, that the artist is not to be judged by conventional standards; that mere sex-morality does not cover the question, but further, that the artist must jealously guard his spiritual vision if he is to do truly great work.

Here Ruskin is again helpful: "A great Idealist never can be egotistic. The whole of his power depends upon his loving sight and feeling of his own existence,

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and becoming a mere witness and mirror of truth, and a scribe of visions—always passive in sight, passive in utterance, lamenting continually that he cannot completely reflect nor clearly utter all he has seen—not by any means a proud state for a man to be in.” And furthermore: “No vain or selfish person can possibly paint, in the noble sense of the word. Vanity and selfishness are troublous, eager, anxious, petulant:—painting can only be done in calm of mind. No forced calm is enough. Only honest calm—natural calm. . . . And lastly, no false person can paint. A person false at heart may, when it suits his purposes, seize a stray truth here or there; but the relations of truth,—its perfectness,—that which makes it wholesome truth, he can never perceive. . . . You cannot find a lie; you must make it for yourself. False things may be imagined, and false things composed; but only truth can be invented.”

Dependent, therefore, though the picture is, upon light, shade, and atmosphere, it must have a yet deeper quality of the love of truth in the artist's character. “He who loves not God, nor his brother,” says Ruskin, once more, “cannot love the

grass beneath his feet, nor the creatures which live not for his uses, filling those spaces in the universe which he needs not."

This principle of art was clearly felt by Inness, who wrote, "Rivers, streams, the rippling brook, hillsides, sky and cloud—all things that we see will convey the sentiment of the highest art if we are in the love of God and the desire of truth."

The need for the seeing eye in composition, and in the appreciation of pictures, as well, made a deep impression upon Whistler, differently as he and Ruskin viewed art. In the "Ten o'Clock" he pictures the holiday crowd going forth in the glaring light of a glorious London day, "while the painter turns aside to shut his eyes. . . . And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us—then the wayfarer hastens home; the workingman and the cultured one, the wise man and the one of pleasure, cease to understand, as

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they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son in that he loves her, her master in that he knows her.” And we all remember that it was this mystic twilight charm that Whistler loved to paint.

In studying the composition of a picture, then, one must be in a sympathetic attitude, accepting so far as possible the painter's viewpoint and his feeling in making the study. Intelligent appreciation is much better than carping criticism, especially if one be a beginner in art-criticism. As Maeterlinck advises, “Admiration, of all things in the world, is the most helpful to us.”

One must, however, carefully cultivate the taste by study, and by looking at the best pictures, and guard against accepting in art, as in life, the cheap, the popular, and the tawdry. It might be a good test to ask oneself what three great pictures one has seen. To a Romantic critic, the choice might be Raphael's “Madonna of the Chair,” in Florence; the so-called “Night Watch” of Rembrandt in the Rijks Museum, Amsterdam, and in the British National Gallery Whistler's

"Old Battersea Bridge," with its London fog and mist and evening shadows.

In the lines of drawing certain principles are expressed. First is the perpendicular, a line of dignity and severity, which characterizes the early Italian portraits. This is observable in those stiff primitive Madonnas ascribed to Cimabue, and in the later ones of his pupil Giotto—painted, nevertheless, with all the adoration of the devotee.

The horizontal is the line of landscape; it suggests repose, solemnity. Compare the beautiful Inness, "September Afternoon" (p. 116).

Third and last, mark the flowing or waving line used in the expression of beauty and grace. This is especially appropriate for the human figure, and a better example could scarcely be found than the Botticelli facing this chapter (p. 10), "The Three Graces"—graceful indeed with the clinging yet flowing drapery, white arms arched upward, mobile limbs, and eloquent faces—movement, grace, and beauty all combined.

In Italian works, especially the Madonna groups, we find the pyramidal composition, the Madonna at the apex,

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thus focusing attention. Another favorite form is the oval composition, or the circle, as in Raphael's "Madonna of the Chair," or Botticelli's "Coronation of the Virgin," called also "The Madonna of the Magnificat." The latter is also known as the "Rose," because its composition suggests the opening petals of a rose. Again, we observe the arch, as in Correggio's well-known "Coronation of the Virgin." And finally, the diamond shape, in which figure the picture of the Sistine Madonna is composed. This Raphael has been called, rather unanimously, the most beautiful picture in the world.

Landscape motives we may find in variety almost too numerous to name. There is in modern composition a freedom which was unknown to the earlier painters, bound, as they were, somewhat like the classic writers, by traditions of their art. It is well that modern art has thus emancipated itself, and perhaps this growth in freedom may be traced to Millet, as a conspicuous example of the reformer. His realistic-romantic painting, the so-called naturalistic-classical school, was at first rejected by eyes yet blinded with the unforgotten glamour of a van-

ished French court, but it came to be appreciated at length by popular judgment, which sometimes, in art as in poetry, sees more deeply than do the critics.

With Millet, and the Barbison School, began the modern freedom, significant in literature no less than in painting, and obvious in social life as well. This formerly beneficent movement was but just now about to become, unfortunately, in the erratic liberty and license of the post-impressionist and futurist schools, decidedly decadent, even degenerate, when, happily for art, and for literature equally, there opened in Europe the great modern war. Tragic though it seems, this struggle is destined to give us new and redeemed schools of painting and poetry, after the terrible conflict has ceased. Looking backward, we may see that such has been the result of previous strife. And, with Ruskin, "when once you have learned how to spell these most precious of all legends,—pictures and buildings,—you may read the characters of men, and of nations, in their art, as in a mirror; nay, as in a microscope, and magnified a hundredfold; for the character becomes passionate in the art, and

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intensifies itself in all its noblest or meanest delights."

To know what is bad in painting, is not difficult. Such pictures, like the architecture called "Victorian," show only too plainly the effects of poor composition, lack of unity, weak drawing or over-drawing, exaggerated coloring, and they are sure to want that feeling or sympathy which always marks the work of the true artist. Only glance at such poor models, however; do not let them destroy your perception of what is good.

In every town or city—and how much more so in the country—one may find always a truly beautiful scene—landscape, building, or picture. Study this well, and learn its elements of repose and strength, and you will be the better prepared to eliminate the weak and inferior, the badly drawn, the falsely colored, and the superficial.

But do not hasten to condemn because of differences of opinion. Even the judges are often nonplused in selecting the proper pictures for an exhibition. To a student asking his advice whether to submit his picture to the Academy, the English painter Millais replied, "Certainly! by all means send it." What was

the young artist's chagrin when it was rejected. He came again to Millais and asked, "Why do you think they did not hang my picture? There are so many worse on the walls." "How can I tell?" replied the master, almost fiercely. "They wouldn't hang mine if I wasn't a member."

To guard against the sentimental in art, as in life, is another warning, for both critic and painter. *Sentiment* has been called the life and soul of fine art, but sentimentalism is quite a different thing, and always to be avoided. The sentimental represents, perhaps, the weakness of personality. Self-restraint in the artist is necessary, in order that his personal ego may not dominate the picture. Individuality is a strong quality and gives character to painting, but personality is essentially sentimentalism. One form of the sentimental is, attempting the Impossible. Can Art express man's ideal of God the Father? The Infinite cannot be limited to finite form. On the other hand, what good object can be attained by picturing the gross, the vulgar, the animal, the sensational,—in a word, the material?

Art can be true only as it suggests the

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spiritual, the Infinite. As a well-known American woman painter says, in Art "the power of the senses is raised to the power of spirit." And here is the crux of criticism, for if the spiritual vision be sufficiently great, the artist's fingers must draw aright in picturing it, even as Fra Angelico painted his lovely Madonnas, in the old monastery of San Marco, in Florence, often on his knees. "Science is to know, and Art to do."

What of the medium—oil, water-color, crayon, charcoal, pen-and-ink—in which the picture is expressed? It should be invisible; only the picture and its message should stand forth. Though this may not be true in all great pictures, it may be safely applied as a general principle of art criticism. In dress, the more perfect the clothing, the less attention it attracts; it serves only to emphasize the beauty of the individual.

To consider too closely the parts of a picture, without reference to the whole, is another fault in both critic and painter. The *ensemble*, the effect of unity, is the great impression to be given. "Strength at the center, flexibility at the circumference," says Miss Cecilia Beaux. Sketches are, therefore, often so pleasing,

because there is about them a large, free quality, full of suggestiveness, which the painter is in danger of losing if he attempt to complete the picture in too great detail.

In judging a picture, consider the epoch in art which produced it. Does it speak of the Renaissance, or is it from the nineteenth century? The religious age is characterized by a purity, a simplicity, and a sincerity, for which we must not look to-day, although it may be that to-morrow, when the new Idealism shall arise from the present stress,—to-morrow, it may be, painting will return again to that early, but, alas! so long lost, truth.

As one studies pictures, one grows in appreciation of them and accumulates what Herbert Spencer calls "a stock of maxims by which his practice is regulated. Trace such maxims to their roots, and they inevitably lead you down to psychological principles." Perhaps they go even deeper, and arise from spiritual purposes within. Such rules of judgment come to be an inherent part of our training and experience. They cannot be learned by a brief course of reading; they must be gained as the result of intellectual and spiritual growth.

Art, perhaps more than any other expression of human emotion, makes a universal appeal. In Spencer's view, surely an unbiased one in this province, "Without painting, sculpture, music, poetry, and the emotions produced by natural beauty of every kind, life would lose half its charm. So far from regarding the training and gratification of the tastes as unimportant, we believe that in time to come they will occupy a much larger share in human life than now."

CHAPTER III

THE RELATION OF POETRY AND PAINTING

"I read that once in Affrica
A princely wight did raine,
Who had to name Cophetua,
As poets they did faine:
From natures laws he did decline,
For sure he was not of my mind.
He cared not for women-kinde,
But did them all disdaine.
But, marke, what hapened on a day,
As he out of his window lay,
He saw a beggar all in gray,
The which did cause him paine."
—From PERCY's *Reliques*.

The absurd old ballad continues that King Cophetua, thus smitten, cast about within himself what he might best do, since a king may not wed with a beggar maid:

"For now he meanes to crave her love,
And now he seekes which way to proove
How he his fancie might remoove,
And not this beggar wed."

But at length, tempted by love to take his own life if she be not his wife,

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"The king with curteous comly talke
This beggar doth embrace:
The beggar blusheth scarlet red,
And straight againe as pale as lead,
But not a word at all she said,
She was in such amaze."

The tale concludes with a hint of their peril to the unromantic:

"He that did lovers lookes disdaine,
To do the same was glad and faine,
Or else he would himselfe have slaine" . . .

Not often, perhaps, has the Romantic furnished both Poetry and Painting such a charming theme as this, depicted so well by Sir Edward Burne-Jones in his masterpiece accompanying this chapter. For the beggar maid he chose as model his beautiful daughter, it is reported, and her eerie face and elfin charm are characteristic of the women of the Pre-Raphaelite School. This favorite picture, painted in 1884, now hangs in the Tate Gallery, London, where its color and composition attract equally with the fanciful subject. The sheen of the king's armor glistens, and the beggar maid, in modest blue and gray, sits upon the purple cushions of the throne while the king lays at her feet his splendid crown.

Of Burne-Jones it has been said that



BURNE JONES

TATE GALLERY LONDON

KING COPHETUA AND THE BEGGAR MAID

this picture "expresses most elaborately his intricate technique, and there, too, is his tenderest scheme of color." Though except in his youthful mood, Burne-Jones was not a Pre-Raphaelite, yet in him, perhaps, is best exemplified the subtle relation of Poetry and Painting, which marked their work. In the Pre-Raphaelites there was a return to the simple sincere aims of the early Renaissance, and Botticelli has been called the "Great Master" to whom Burne-Jones stands nearest.

Many painters of the Renaissance were poets as well. A conspicuous example was Michelangelo. In addition to being a great sculptor and leading painter, he was also the foremost poet of his day in Florence, that city of poetry and art. A sonnet dedicated to his dear friend Vittoria Colonna is of interest. She, too, was a poet, the daughter of a noble family and early married to the Marquis of Pescara. In one of her letters to Michelangelo she addresses him as "Magnificent Master." Of this friendship between the two we do not know much of the circumstances, but that it was a very rare and delicate one we cannot doubt, for there is a letter still extant in which Michelangelo writes,

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that he regrets that when he visited her after death he had kissed her hands only.

And Walter Pater, who gives this incident, adds: "We know how Goethe escaped from the stress of sentiments too strong for him by making a book about them; and for Michelangelo, to write down his passionate thoughts at all to make sonnets about them, was already in some measure to command and have his way with them."

Temperament has always voiced itself in art and poetry.

SONNET.

The might of one fair face sublims my love,
For it hath weaned my heart from low desires;
Nor death I heed, nor purgatorial fires.
Thy beauty, antepast of joys above,
Instructs me in the bliss that saints approve;
For oh! how good, how beautiful, must be
The God that made so good a thing as thee,
So fair an image of the heavenly Dove.
Forgive me if I cannot turn away
From those sweet eyes that are my earthly heaven,
For they are guiding stars, benignly given
To tempt my footsteps on the upward way;
And if I dwell too fondly in thy sight,
I live and love in God's peculiar light.

—MICHELANGELO.

In the Corcoran Gallery at Washington hangs a painting, not famous, but very interesting because it shows us the lovers Michelangelo and Vittoria Colonna,

viewing together a work of art exhibited before the celebrated Pope Julius II., and on the Pontiff's other hand we observe the seraphic figure of the painter Raphael.

The interdependence of art and literature is suggested here, for how much enjoyment a knowledge of history and letters adds, in helping us to understand the associations of such a picture. Though learning may not be essential to the appreciation of most painting—which depends rather for its enjoyment upon drawing, color, and feeling—yet certain principles underlie, in the main, both poetry and art. The inspiration of both rests in the expression of an exalted love.

It was the province of the Romantic to rediscover that man is more than mere intellect; that he possesses imagination and emotions. In a glowing, though futile, attempt to define Romanticism, a French writer says: "Romanticism, my dear sir! No, of a surety, it is neither the disregard of the unities, nor the alliance of the comic and tragic, nor anything in the world expressible by words. In vain you grasp the butterfly's wing; the dust which gives it its color is left upon your fingers. Romanticism is the star that

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weeps, it is the wind that wails, it is the night that shudders, the bird that flies and the flower that breathes perfume: it is the sudden gush, the ecstasy grown faint, the cistern beneath the palms, rosy hope with her thousand loves, the angel and the pearl, the white robe of the willows. It is the infinite and the starry." . . .

The scholarly Diderot, though he preceded the Romanticists, foreshadows their purpose: "The taste for the fine arts presupposes a certain scorn of fortune, I know not what neglect of domestic affairs, a certain derangement of the mind, a madness which varies from day to day."

Again he says: "It is a fine thing, economic science; but it will brutalize us. . . . Look well to it, and you will see that the flood which is bearing us onward is not that of genius."

He suggests, also, though inversely, the æsthetic value of Art and Poetry to a nation when he writes that "philosophy, poesy, the sciences and the fine arts are tending to their decline at that moment when, with a nation, the minds, turned toward subjects of self-interest, are occupying themselves with administration,

with commerce, with agriculture, imports, exports, and finance."

A recent critic of Painting says: "On the element of desire all art is more or less dependent, and the desire of the French genius is clearly towards painting and sculpture, as the desire of the German is towards music and that of the English towards poetry. . . . The currents of modern French art are currents of one great democratic movement, the tendency towards freedom of thought and of form. This tendency is well termed 'romantic'; for the spirit of freedom, the spirit of illimitable aspiration, is exactly opposed to the classic qualities of order and restraint, while the infinite wonder, the sense of the mystery of life, is the antithesis of a pseudo-classic complacency."

It may be noted, in passing, that in the old days of classic Greek sculpture painting in our modern sense scarcely existed. That is, the object of painting was then to celebrate the kings. It was classical, decorative; it lacked perspective; it was not democratic, not for the people, as the greatest art to-day must be. Painting is, therefore, a Romantic, rather than a classic, art.

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Schelling's famous definition of architecture as "frozen music" suggests the Romantic. It was of the Gothic he was speaking.

In England Ruskin, as the defender of the Pre-Raphaelites, became the prophet of Romanticism. "Art," says Ruskin, "is great in exact proportion to the love of beauty shown by the painter, provided that love of beauty forfeit no atom of truth." And Ruskin is defending Romance, again, when he speaks of "chivalry, . . . to the original purity and power of which we owe the defense alike of faith, of law, and of love."

It was the purpose of the Pre-Raphaelite English poets and painters to go back for inspiration to the work of the time when art had not ceased to be simple, sincere, and religious. The great poets of the school were the Rossettis, William Morris, Edward FitzGerald in a sense, and Swinburne in his earlier mood. Dante Gabriel Rossetti, Burne-Jones in his youthful work, and, later on, George Frederick Watts, became its best-known painters. Ruskin styled Rossetti "the chief intellectual force in a modern Romantic School of England."

Walter Pater defines the romantic char-

acter in art as consisting in "the addition of strangeness to beauty." . . . "The desire of beauty being a fixed element in every organization, it is the addition of curiosity to this desire of beauty that constitutes the romantic temper."

These poets and painters suggest beautiful pictures and experiences, such as William Morris sings, in "The Nymph's Song to Hylas":

"I know a little garden-close
Set thick with lily and red rose,
Where I would wander if I might
From dewy dawn to dewy night,
And have one with me wandering."

Observe the figurative "lily and red rose," purity and passion. Such symbolism characterizes their poems and painting: the doves, so often present, typify the Holy Spirit; the lily, in its special significance of purity or spirituality, occurs in Rossetti's "Blessed Damozel":

"She had three lilies in her hand."

Longfellow even earlier used the figure in one of his most popular songs, "Maidenhood":

"Bear a lily in thy hand,
Gates of brass cannot withstand
One touch of that magic wand!"

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Perhaps the lily symbolizes, also, eternal life, as did the Egyptian lotus, returning yearly from the dank bed of the Nile.

FitzGerald's "Rubáiyát of Omar Khayyám" was a literary production of the Romantic School that went a-begging for a long time, until Rossetti discovered it, and with its wider publication brought fame to the English poet, and even more, perhaps, to Omar, who became almost better known in England than in his own land, Persia.

Elihu Vedder, an American painter of the Romantic, magnificently illustrated it. In the National Gallery at Washington, one of this exquisite series may be seen, "The Cup of Death," picturing the lines:

"So when that Angel of the darker Drink
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your lips to quaff—you shall not shrink!"

In two other fields of literature have Painting and Poetry sought adequate expression: in the Bible stories,—lives of prophets and saints,—and in phases of Chivalry, especially the Arthurian legend. Innumerable examples of the Bible tale may be found in works of the

Renaissance, the painters vying with one another in making live again on canvas the gracious characters of both Old and New Testament.

Modern Romantic mysticism is most popularly represented, perhaps, in Holman Hunt's allegorical picture, "The Light of the World"—Christ knocking at the door of the human heart. "Behold, I stand at the door, and knock." This picture, in Keble College, Oxford, is said to have produced the greatest effect of any religious painting of the century.

A glance at some of Burne-Jones' titles will suggest the range of Bible story: "The Annunciation," "The Star of Bethlehem,"—a beautiful water-color—"The Nativity," "The Good Shepherd," "Christ and St. Mary Magdalene," "The Tree of Life." The last is a cartoon for a mosaic at the American Church, Rome. The Saviour's cross becomes the Tree of Life; His arms are outstretched in blessing over the redeemed Adam and Eve who stand in adoration on either side. Two cherub children are clinging to Eve, and beside her are springing up the lilies of purity. From Old Testament subjects of Burne-Jones, most famous is, of course, the six Days of Creation. In each of the

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series an Angel holds an iridescent globe with the revelation of that day. The number of angel faces in every picture suggests its place in the series. Other themes are "Moses and the Burning Bush," "Abraham's Sacrifice," and "King's Daughters," an early work.

In this connection the mural decorations called the "Pageant of Religion," by Sargent, in the Boston Public Library, rank with the best of modern religious art. The "Prophets" have even been compared with those of Michelangelo in the Sistine Chapel.

Mythology has inspired many romantic pictures. From Burne-Jones, again, may be cited "Cupid's Forge," "Flora," "Sybilla Delphica," "Danaë and the Brazen Tower," "The Mirror of Venus," "The Baleful Head"—from the legend of Perseus—and "The Wine of Circe."

Chaucerian tales suggested other pictures. Among these are "The Heart of the Rose," "The Briar Wood"—an early version of the Sleeping Beauty—"Love Leading the Pilgrim," and the well-known "Prioress' Tale"—a decoration for a cabinet. Burne-Jones' beautiful illustrations for Chaucer were published in 1897.

A famous series of "The Quest of the San Graal" was designed by Burne-Jones for the Arras Tapestry at Stanmore Hall, England. He pictured many other Arthurian scenes in painting and fresco, including "The Merciful Knight," "The Beguiling of Merlin," and his last great work, the vast "Arthur in Avalon" in 1894.

Tennyson's "Idylls of the King" gave impetus to the Arthurian revival, which culminated, perhaps, in the frescoes of "The Quest of the Holy Grail" by Edwin Austin Abbey, in the Boston Public Library. Of this series, Van Dyke says that it "has the power and poetry of a realized ideal."

The harmony of a mystical poem is suggested by other highly romantic Burne-Jones pictures. Among them are "Le Chant d'Amour" (Song of Love) in the Museum of Fine Arts, Boston; "Spes" (the well-known "Hope"), "Fides" (Faith), "The Pelican"—in which the mother bird tears her own breast that she may feed her starving brood, a purely mythical legend of the pelican.

Fascinating as becomes the study of such analogies, the greatest art does not depend on literature for its strength.

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Poetry and Art have, however, a further very subtle relation in what may be termed Romantic word-painting. A recent beautiful prose-poem suggests many graceful pictures. It is a Melodeclamation, by Mr. Nicholas Douty,¹ from the Russian of Ivan Turgenieff, recited to music from A. Arensky:

"O Realm of Delight!
O Land of azure, of Light, of Youth and Happiness!
I saw you once in dreams.

There were several of us on board a pretty graceful
boat,
White as the breast of a swan, the sail bellied out under
a lively breeze.
I did not know my companions, but I realized uncon-
sciously
That they were young, gay and happy, like myself.

I dismissed them from my mind,
I saw about me only the shoreless azure sea,
Covered with shimmering, glimmering, gold-tipped
waves,
And above me, too, another sea, infinite and blue, also,
Through which, triumphantly laughing, shone the
friendly sun.

Birds flew about us, snow-drops and roses
Bathed their petals in the pearly foam,
Through which we noiselessly glided.

Sweet tones, the soft tender voices of women
Mingled with the perfume of the flowers,
And all about us, the heavens, the sea, the whisper of
the sail above, the murmur of the waves below,
All things spoke of Love, and Love's delight.

¹ Before The Washington Society of the Fine Arts,
December 4, 1916.

And the woman that I loved was there,
Sailing with us, invisible, yet near.

In a moment I saw the light of her eyes,
I heard the music of her laughter . . .
Her hand seized mine,
And carried me away into Paradise.

O Realm of Delight!
I saw you once in dreams.

PART II
SCHOOLS OF PAINTING

CHAPTER IV

THE RENAISSANCE SCHOOLS

"There have only yet appeared in the world three schools of perfect art—schools, that is to say, which did their work as well as it seems possible to do it. These are the Athenian, Florentine, and Venetian."

—RUSKIN.

Of "Old Pictures in Florence," Brown-ing writes:

"They are perfect; how else?—they shall never change."

It is in the Florentine School that "the perfect expression of human emotion" is attempted, continues Ruskin, "—the showing of the effects of passion in the human face and gesture. . . . Whether you take Raphael for the culminating master of expressional art in Italy, or Leonardo, or Michael Angelo, you will find that the whole energy of the national effort which produced those masters had its root in Florence; not at Urbino or Milan. . . . This Florentine or leading Italian school proposed to itself human expression for its aim in natural truth; it strove to do that as well as it can be

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done—and all its greatness is rooted in that single and honest effort."

The portrait of "The Saviour" (fronting this page) represents the supposed drawing for the central figure in Leonardo's fading but immortal picture, "The Last Supper," in the refectory hall of the old monastery of Santa Maria delle Grazie, Milan. Painted about 1497, it stands sublime in all art—unequaled before and unsurpassed afterward. But in order to appreciate the original greatness of "The Last Supper," so Walter Pater says, we have to turn back to Leonardo's "studies, above all to one drawing of the central head at the Brera,"—this is our portrait—in which is marked the "union of tenderness and severity in the face-lines." This mobility of human expression—the effects of divine passion in the human face—this it is by which Ruskin characterizes the perfect Florentine School, the highest phase of Renaissance art.

The "thirteenth, greatest of centuries," as Dr. Walsh calls it, ushered in the Renaissance. The mingling of Gothic and Christian influence reared cathedrals, founded universities, and produced the noblest painting yet known to history.



LEONARDO DA VINCI

BRERA MILAN

THE SAVIOUR

Crayon of supposed head for "The Last Supper"

Dante (1265-1321) was living then—that world-poet and greatest of troubadours, as he has been called—in whom, says Carlyle, “ten silent centuries found a voice.” St. Francis (1182-1226), called the “Father of the Renaissance,” in his return to nature gave the incentive of Art. The legends which grew up about “the poor little man of Assisi” inspired the works of early painters. The most famous of these, by Giotto, in Assisi, is called “St. Francis’ Marriage with Poverty,” in which the Saint is depicted as renouncing his title and estate to espouse the most humble vocation.

Our chief source of knowledge of the Italian artists is Vasari’s famous “Lives of the Painters.” Its author was a student of Michelangelo and Andrea del Sarto. Giorgio Vasari (1511-74) possessed so extraordinary a memory that, even as a boy of nine, he could recite whole books of the *Æneid*. Living at the Medici Court in Florence, he gathered all the gossip of the day, and wrote the history of about seventy leading painters, though his accounts have been proved, in some cases, inaccurate, as hearsay is likely to be, even when recorded but a short time after the event. Thus Vasari perpetu-

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ated many agreeable and characteristic anecdotes, perhaps more or less mythical.

There is the story of Cimabue's discovery of Giotto, a peasant lad, drawing on a rock the picture of one of his sheep by means of a sharp-pointed stone, and of how Cimabue took Giotto away with him to Florence, where he soon outstripped his master.

Then there is Giotto's perfect circle, the O drawn with a single sweep of the arm, to convince the skeptics that he was really a great artist—perpetuated in Browning's familiar lines:

“Works done least rapidly, Art most cherishes.
Thyself shall afford the example, Giotto!
Thy one work, not to decrease or diminish,
Done at a stroke, was just (was it not?) ‘O!’
Thy great Campanile is still to finish.”¹

It was in the sixteenth century (1546), at the request of the Most Illustrious Cardinal Farnese, the beloved grand-nephew of the reigning pope, that Vasari began to classify the notes and memoranda which, “moved by love for these our artists,” he had been collecting since his boyhood. The creative impulse of the Renaissance was already exhausted.

¹ *Old Pictures in Florence.*

Painting was even then on the decline, except in Venice.

The great masters, save Michelangelo, had passed away. Raphael had been gone twenty-four years, Leonardo twenty-two, Correggio twelve, Andrea del Sarto fifteen. Paul Veronese and Tintoretto were still young. Titian was in a vigorous old age, and Michelangelo had finished the "Last Judgment" only five years earlier.

Long before Vasari turned author the artists had written of their own craft. Leonardo da Vinci, Raphael, and half a dozen others had produced treatises, though these fragmentary works offered no precedent for Vasari. But all about him, Vasari had the original works themselves, with colors fresh and unfaded, though in a few cases time had already thrown a legendary uncertainty about some matters of which Vasari treated. He was weak in chronology, omitted to cite authorities, and often recorded traditions as facts. He quoted Dante, Boccaccio, Ariosto, Plutarch, and many others, but he was ready to accept information from any source. He was an accomplished man,—scholar, artist, and critic in one.

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The edition of Vasari's "Lives" of 1550 was dedicated to Cosmo de' Medici, whom he addressed as "The most illustrious and most excellent signor Cosmo de' Medici, Duke of Florence, my most Reverend Lord."

First, of course, comes Cimabue. Giovanni [John] Cimabue (1240?-1302?) was a Florentine painter. His dates correspond nearly to those of Dante, who has something to say of him.

Cimabue's work was much influenced by the character of Byzantine art; that is, it is marked by a certain stiffness and conventionality. Yet to the painters and people of Cimabue's day, it seemed a wonderful emancipation from the domination of that art. And when we realize that Cimabue had no other models, we understand what a pioneer he was in the field of painting, although to us his work may seem essentially primitive.

Though critics of to-day question whether any of Cimabue's actual pictures are still in existence, we do know this, that the ones attributed to him must certainly belong to his school, and so they show the character of his painting. Vasari, however, mentions many works by him, mosaics, frescoes, paintings, designs

for architecture, but most of those in Florence have disappeared and others have been proved to be by different painters. Thus we see, even in two hundred years, how uncertain history may become, for though to us Vasari seems of the same time with Cimabue, two centuries in fact separated them. And that represents the great period of Italian painting.

There is, in Florence, an altar-piece by Cimabue in the Church of Santa Maria Novella, and in the Accademia a famous Madonna attributed to him, and another similar work, formerly in the old church of Santa Croce, was taken to Paris, where it is now in the Louvre. The Church has adopted the Cimabue Madonna in Florence as "Our Lady of Perpetual Help." In the Accademia di belli Arti in Florence is also Botticelli's beautiful "Spring," from which comes our detail, "The Three Graces" (p. 10).

The reason for Byzantine influence in the painting of Cimabue's period was that Constantinople was then the great center of art, philosophy, and learning, which it continued to be until its fall when captured by the Turks in 1453. Then its scholars were scattered throughout Europe, more especially in Italy, disseminat-

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ing the impulse which brought about the Renaissance. At the time of Cimabue, however, the Crusaders had possession of Constantinople, and Venice was a leading mercantile center.

Now compare a Madonna and Child by Giotto (1266?-1337), painted only about fifty years later. Already one sees a breaking away from the stiffness of the early period. It is less Byzantine. To appreciate the "naïveté," as it may be called, of these early Madonnas, compare next a much later one, by Raphael (1483-1520), the "Madonna Granduca," also in Florence, in the Pitti Palace. Here one sees really human, as well as divine, qualities. It acquired its name simply from one of the owners, a grand duke, who used to carry it about with him wherever he traveled, because he was so fond of it.

It was Ruskin, you remember, who was responsible, to a great degree, for our love of the Primitives. In his "Mornings in Florence," he gives much attention to early works.

Of Cimabue, Vasari says that he "achieved little less than the resurrection of painting from the dead." He further writes, Cimabue "left many dis-

ciples, and, among others, Giotto, who afterward became a most eminent painter, and long dwelt in the house inhabited by his master, in the Via del Cocomero."

It is said that Cimabue taught Dante drawing, and possibly also painting. Boccaccio mentions it as a fact, and Dante himself says in the *Vita Nuova*, "Whilst I thought of her [Beatrice] I drew an angel."

A commentator on Dante speaks of Cimabue thus: "Cimabue, of Florence, a painter of the time of our author, knew more of the noble art than any other man; but he was so arrogant and proud withal, that if any one discovered a fault in his work, or if he perceived one himself (as will often happen to the artist, who fails from the defects in the material that he uses, or from insufficiency of the instrument with which he works), he would instantly destroy that work, however costly it might be. Giotto, of that same city of Florence, was, and is, the most eminent of painters; and his works bear testimony for him in Rome, in Naples, at Avignon, Florence, Padua, and many other parts of the world."

Dante, too, mentions Cimabue in the

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Purgatorio, and his words show how quickly, even in those days, the taste of the fickle public veered from one artist to another:

“Cimabue thought to lord it over painting’s field;
And now the cry is Giotto’s, and his name eclipsed.”

Tradition has made Cimabue famous, and the double testimony of Dante and Vasari has inclined many writers to call him the Father of Italian Painting. Notwithstanding his Byzantine rigidity, there is really an attempt at expression in Cimabue; his figures try to move, and try with a success which delighted the Florentines, accustomed to the wooden-like Byzantine figures.

There is another quality particularly medieval; that of religious feeling finding expression in painting. The artist was not painting a mother and child; he was representing a Divine Mother and a Divine Child; and it was not necessary, in his thought, that there should be any photographic resemblance to nature. He pictured his ideal, and to him and those of his day it was far more lovely than it seems to us, though some of us,—especially those who know and care about the early history of the Church,—may learn

to love this painting, and to see in it the painter's dream, which was to be so much more fully expressed by Cimabue's successors.

The religious motive was the factor in all art, the expression of a simple faith that conceived heaven and hell often in what may seem to us now a very material way, as even in Michelangelo's "Last Judgment" on the walls of the Sistine Chapel. Yet this period in its greatest works has never been surpassed, and may never be, because in art, at least, men's minds can never return to that simple primitive faith; though we may hope to see in other directions, perhaps, the development of far grander metaphysical understanding.

Besides the creation of paintings and cathedrals, the latter of distinctly Gothic impulse, the Renaissance period was characterized by a brilliant literature. The artists were highly cultivated men. Giotto, the head of the allegorical school of painting, enjoyed the friendship of Dante. Michelangelo's beautiful poetry is often read and quoted to-day, and only overshadowed by his much greater fame as a painter. Leonardo da Vinci (1452-1519) was a marvelous engineer as well

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as artist, and so great an inventor that it is said he anticipated nearly every modern invention. Lord Redesdale, lecturing on Leonardo, said: "For thirty years, at Milan first and afterwards at Rome, he labored at making a flying machine."

Tradition has it that Leonardo first appeared in Milan, before the Duke Ludovico Sforza, playing on a curious silver harp or lute of his own device. Though born a "love-child," Leonardo came of a noble Florentine family, and grew up with his father, carefully educated as befitted his ancestry.

Thirty years of his life was spent at Florence, followed by twenty at the Court of Milan, where he had erected equestrian statues, founded an academy, wrote poems and a treatise on art, undertook difficult engineering and hydraulic feats, arranged pageants, designed dresses, and decorated the interior walls of the Castle with exquisite designs. It was most unfortunate that his masterpiece, "The Last Supper," was painted on moist walls of a hall afterward used by Napoleon's soldiers as a stable. And thus the picture became impaired almost past restoration. The hands of the disciples and the pose of heads in this great painting wonder-

fully express their character and, it is said, even their daily occupations. The drawing for the Saviour's head (p. 44) is perhaps the most exquisite face in the world, matchless, perfect, and poignant.

After leaving Milan, on account of political disturbances, Leonardo became a wanderer for nineteen years, until he found a home in France under the patronage of the King, Francis I. The French have ardently appreciated Leonardo, and several of his great works are in the Louvre, including perhaps the best-known picture in the world, the "Mona Lisa," the "Sainte Anne," and others. He has profoundly influenced the French schools, and might thus be called the Father of French Painting.

Berenson says of Leonardo that he was constantly striving for that subtler and subtler intensification of modeling by means of light and shade which he finally attained in his "Mona Lisa."

Very close to Leonardo may be placed Bernardino Luini (1475?-1533?), whose beautiful "Madonna and Child" (p. 142) is one of the most highly valued paintings in the National Gallery at Washington. Ruskin, indeed, placed Luini before Leonardo, his master, but such a view is

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extravagant. However, Luini was Leonardo's most distinguished pupil. Born at Luino, on Lake Maggiore, the painter perhaps imbibed some of that poetic atmosphere of the Italian lakes, for it is said that he possessed a serene, happy, and contented mind, naturally expressing itself in forms of grace and beauty. His painting has been characterized as appealing to the emotions rather than the intellect and groping after the beauty of perfected Italian art. The "loving self-withdrawn expression" of his works has been noted,—“a peculiarly religious grace—devoutness of the heart.” In Luini's faces there is always a fleeting—almost wistful smile. This is true of our charming example (p. 142), a rare “Madonna and Child” in that it depicts the Infant taking the first steps.

The only anecdote preserved of Luini tells of his painting the figures of saints in the Church at Saronno, and that for his work he received the equivalent of 22 francs (\$4.40) per day, along with wine, bread, and lodging; and this remuneration so well satisfied him that, in completing the commission, he painted a Nativity for nothing!

Luini left many other beautiful figures

besides Saints and Madonnas, and of him Berenson says, though he does not share Ruskin's excessive admiration: "Luini is always gentle, sweet, and attractive. It would be easy to form out of his works a gallery of fair women, charming women, healthy yet not buxom, and all lovely, all flattering our deepest male instincts by their seeming appeal for support."

Sandro Botticelli (c. 1447-c. 1510) became in the nineteenth century the inspiration of the English Pre-Raphaelite School. He is described in an old record by his father as a painter "*quando vuole*,"—when he likes, from which we may guess that he was highly temperamental.

Like Leonardo in picturing facial expression, Botticelli was supreme in representing movement, rhythm in his figures. We may turn once more with pleasure to our detail from "Spring"—"The Three Graces" (p. 10)—and observe the flow of line, the waving curves of the human figure.

Botticelli left many famous paintings, including beautiful Madonnas, one of them being "The Magnificat," or more correctly "The Coronation of the Vir-

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gin." In 1481 he was invited to Rome to paint a fresco in the Sistine Chapel, a pastoral idyl of the "Early Life of Moses," in which the beautiful face of Moses reminds one of traditional portraits of the Christ, and surrounded by his sheep, Moses still further suggests the Good Shepherd.

Andrea Mantegna (1431-1506) is another Italian, though not Florentine, master of the same time, in whom Berenson recognizes a precursor of Burne-Jones. "Like Burne-Jones," says Berenson, "he was archaistic rather than archaic in his intention and romantic in his attitude toward the past, and, like Burne-Jones, he substituted a schematic vision for a remarkable native gift of observation."

"Raphael made a century of sonnets," sings Browning. Born at Urbino, Raphael Sanzio (1483-1520) studied until about sixteen under his father, who was also an artist; then he spent four years (16-19) with Perugino (1446-1523). He next journeyed to Rome where he at once became recognized, and founded a large school, his students following him always wherever he went. Whether Raphael or Michelangelo was the greater painter, was asked by all Rome. Raphael painted,

besides many others, the two greatest Madonnas in the world,—the Sistine, now in Dresden, and the “della Sedia,” in the Pitti, Florence. His decorations in the Stanze and Loggie of the Vatican attract many visitors. He died at thirty-seven, almost the same age as Shelley, Byron, Chopin, Burns, Mozart, Mendelssohn, and Schubert. Praise could not add to his fame.

“Florentine painting between Giotto and Michelangelo contains the names of such artists as Orcagna, Masaccio, Fra Filippo, Pollaiuolo, Verrochio, Leonardo, and Botticelli,” says Berenson. “Put beside these the greatest names in Venetian art, the Vivarini, the Bellini, Giorgione, Titian, and Tintoret. The difference is striking. The significance of the Venetian names is exhausted with their significance as painters. Not so with the Florentines. Forget that they were painters, they remain great sculptors; forget that they were sculptors, and still they remain architects, poets. . . . They left no form of expression untried.”

Of Michelangelo (1475-1564), John Addington Symonds says: “He saw Italy enslaved and Florence extinguished, it was his exceeding bitter fate to watch the

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rapid decay of the arts and to witness the triumph of sacerdotal despotism. . . . Brooding over the sermons of Savonarola, the text of the Bible, the discourses of Plato, and the poems of Dante, he made his spirit strong in solitude by the companionship with everlasting thoughts."

Michelangelo began his remarkable frescoes in the Sistine in 1508 when he was thirty-four years old. Dante began the *Divina Commedia* when he was thirty-five. But the artist lived far past the poet's span, perhaps because in their art painters more often find greater possibility of actual expression than do poets in their verses.

Meanwhile, in Venice there grew up a famous school of painting, in Ruskin's view one of the three perfect schools of all time. From the Venetian School we show two works by perhaps its greatest masters, Bellini (p. 60) and Giorgione (p. 224).

Giovanni Bellini (1430?-1516), of a family of artists, became the leading Venetian painter. He was a wonderful colorist, and his influence gave to Venetian painting its golden tone, so rich and characteristic of the gala life of that poetic city in Bellini's day.



GIOVANNI BELLINI

ACCADEMIA VENICE

MARY MAGDALENE (Detail)

From one of Bellini's most important works is our detail, the beautiful "Mary Magdalene" (p. 60), surely a lovely portrait of some loved woman of his day. This face typifies Ruskin's opinion of Bellini as "the mighty Venetian master who alone of all the painters of Italy united purity of religious aim with perfection of artistical powers." The complete picture represents the "Madonna with Saints Catherine and Mary Magdalene." Another noted Bellini is the stately portrait of the "Doge Leonardo Loredano" in the National Gallery, London.

Closely following Bellini, and equally famous, is his pupil Giorgione da Castelfranco (c. 1478-1511). The name Giorgione ("Big George") came to him in consequence of his ability. While many portraits are ascribed to Giorgione with more or less certainty, our picture, the "Knight of Malta" (p. 224), in the Uffizi Gallery, Florence, is certainly genuine.

As Vasari pointed out, Giorgione's position in Venetian art was like that of Leonardo in Florentine art. He influenced Titian and many other painters of note. "Few artists have played so important a rôle in the history of painting as Giorgione," says a modern writer, "who

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ranks as one of the seven supreme colorists of the Renaissance."

"It is Giorgione," writes Théophile Gautier, "who fashioned the palette of Venise, Titian, Bonifazzio, Tintoret, Paris Bordone, Palma Senior and Junior, Paul Veronese; the most illustrious and the less famous have drawn generously upon him."

D'Annunzio eulogizes Giorgione in these words: "The destiny of no poet is comparable with his. Nothing is known about him; some have even gone so far as to deny his existence. Yet the whole of Venetian art is enflamed by his revelation. . . . He deserves, like Prometheus, to be called 'the bearer of fire.'"

Yet Giorgione died far too young, at only thirty-three. He was beautiful in person, and ardent as a lover. Tradition affirms that his death was in consequence of an unfortunate love affair, and even names the lady who forsook him for another. The critics, however, loving to destroy our illusions, assert that the "plague" was the cause of his untimely taking off.

One Venetian artist must be mentioned as the "romantic" painter of his day, for his interest in telling a story. He is Vit-

tore Carpaccio (1450?-1522?), whose masterpiece is the series picturing the "Life of St. Ursula," in the Academy, Venice. Her story is sketched (p. 70). Of Carpaccio, W. J. Stillman says, "As a story-teller, he had no superiors in the School of Venice, and perhaps none in Italian art."

Titian (1477-1576) was called "Il Divino" (The Divine). Though born among the mountains outside Venice, he came early to the great metropolis, and at nine or ten was a student under Giovanni Bellini. Later Titian collaborated with his rival, Giorgione. During his long and successful life he enjoyed the favor of the Doges of Venice, of kings, popes, and especially the Emperor Charles V. and his son Philip. William Michael Rossetti speaks of Titian as "the greatest of painters, considered technically. He may properly be regarded as the greatest manipulator of paint in relation to color, tone, luminosity, richness, texture, surface, and harmony." . . .

His favorite subjects include the Magdalen, Venus, Danaë, the Madonna, and the Holy Family.

Ruskin says: "The sensualist will find sensuality in Titian; the thinker will find

thought; the saint, sanctity; the colorist, color; the anatomist, form. . . . There is a softness more exquisite than Correggio's, a purity more lofty than Leonardo's, a force mightier than Rembrandt's, a sanctity more solemn even than Raphael's."

Paolo Veronese (1528-1588) was born in Verona, and studied art under his father, a sculptor. At twenty-seven he came to Venice, where in time he was recognized as a worthy rival of Titian and Tintoretto (1518-1594). The American mural painter Blashfield writes: "For the easy handling of great masses of people upon huge, cheerful, light-filled canvases, no master has ever equalled Paul Veronese."

"It would be easy," . . . says Berenson, "to show how much other schools of the seventeenth and eighteenth centuries, such as the Flemish, led by Rubens, and the English led by Reynolds, owed to the Venetians."

CHAPTER V

GERMAN, FLEMISH, AND SPANISH PAINTING, AND THE DUTCH SCHOOL

"There is not a thought or a feeling, not an act of beauty or nobility, whereof man is capable, but can find complete expression in the simplest, most ordinary life" . . .

—MAETERLINCK.

The painting of the so-called Modern Schools,—the Romantic-Realistic Schools, we may style them,—dates from the seventeenth century masters, Rembrandt and Velasquez. They were the great Romantic realists, who taught us that it is sympathy and treatment, rather than subject, which makes great art. Rembrandt's inspiration during his most fruitful and successful years was the beautiful Saskia, his sweetheart and wife, whose portrait accompanies this chapter.

But before speaking in detail of the work of these comparatively later masters, it is well to consider the connecting links between the Renaissance Schools of Italy and this beginning of modern

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schools by Rembrandt and Velasquez, and this we find in the German and Flemish painting.

The early German School is led by three names, Hans Holbein the Elder, Albrecht Dürer, and Holbein the Younger. Their subjects are mainly religious, as they precede the Reformation, when Germany was still Roman Catholic and the Church painting the most important expression of art. The German painting is characterized, however, by an element not found in the Italian schools, where beauty, harmony, and simple religious sincerity prevail. In the German School of this period there is to be felt—as throughout German literature—the element of Mysticism, reminiscent of the pagan Teutonic deities. This gives often a peculiar and weird or mystical touch to the pictures, especially those of Albrecht Dürer (1471-1528).

In Dürer's most famous subject, an engraving called "The Knight, Death and the Devil" (1513), the mystic quality is well displayed. The stalking figure of Death ever dogs the Knight's footsteps, as unmindful of it he pursues his adventures. Just why Dürer named the picture thus we do not know, but perhaps he



REMBRANDT

DRESDEN GALLERY GERMANY

SASKIA

wished to typify the journey of "Everyman"—the Spiritual beset by the claims of the material. Another work, of the same year, entitled "Melancholy," is almost equally well known.

The German temperament is perhaps most joyous in thoughts of sadness, as betrayed by the pensive song of the "Lorelei," which it is said Germans always sing when happiest. A more cheerful picture is "St. Jerome in his Study," belonging to the following year (1514). Though Dürer is better known as an engraver than a painter, very famous paintings by him are to be seen in Munich, in Florence, and other galleries.

German pictures are best, perhaps, when least Italian. Another characteristic to be noted is the introduction, in groups with the Madonna, of portraits of individuals. A well-known example is the celebrated Meyer Madonna by Holbein, in which the donor and his family kneel at the feet of the Virgin. This trait is also found, often very beautifully expressed, in the early Flemish School. In pictures by Memling we see the artist and members of the noble family by whose order the work was executed posed as different characters, saints and spec-

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tators. In some of the later Italian work it may also be observed, for example, in Guido Reni's well-known "St. Michael and the Dragon," a treasure of the Church of the Capuchins, in Rome, in which the face of the Dragon is said to represent an unpopular antipope of the time.

Legend has it that Michelangelo, when painting the "Last Judgment," paid off an old score with a disliked Cardinal, by representing him in the great picture as in hell. The irate Cardinal protested to the Pope. "I am sorry," said the Pontiff, with some humor. "If he had only put you in purgatory, I could have got you out; but as you are in hell, there is nothing I can do about it."

It is in music rather than painting that the German temperament seeks expression. The Germans are untiring collectors, however, and in their galleries, especially those of Berlin, Dresden, and Munich, they have gathered together many great works of the old masters.

An interesting transition is observed in going from Italian to Flemish painting. The relations of these two countries were made closer by commerce during the Renaissance, when Venice and Bruges were the really great cities of Europe.

To one who knows the illustrious history of Belgium, her art must have an added interest and value, and her pictures and architecture must seem well worth study. One who knows only the Italian Renaissance painting misses much.

Belgium remained a Catholic country, and it is there that we find a continuation of the wonderful old religious painting. The Flemish School dates from the early fifteenth century, when the brothers Hubrecht (1370?-1426) and Jan Van Eyck (1385?-1440) founded the famous school of Bruges. Oil painting is said to have been invented by one of the Van Eycks.

It is like stepping back into a history-book to visit the old red-roofed city of Bruges, which is to-day still entirely medieval. Ghent, Antwerp, and Brussels, too, represent each a different type of ancient city, every one with its art treasures. In Ghent, it is the Van Eyck painting, "The Adoration of the Lamb," in the old Cathedral of St. Bavon. This picture was painted before 1426, the year of Hubrecht Van Eyck's death, and as his brother Jan lived until 1440, it may be the work of both. Though it has suffered some mutilation and ineffective retouch-

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ing, yet it is a striking study, representing Christ presiding over the sacrifice of the Lamb, and the ancient Flemish city pictures Jerusalem. Wings at the side fold over the picture, concealing it from view except at the hour when it is shown to visitors. Figures of Adam and Eve are painted on the wings. In Napoleon's conquests, the picture was taken away to Paris, but it was returned to Ghent later on. At another time the side-wings were taken to Germany, and are now replaced by inferior copies. What fate may next be in store for this quaint old work?

In the same Cathedral is also a less famous picture by another great Flemish master,—Rubens. It is the "Conversion of Saint Bavon," the patron of the Cathedral.

With the Van Eyck brothers must be remembered Memling (1430?-1494), whose great works are to be seen in Bruges, where many other pictures of the Van Eycks are preserved. The subject of Memling's famous painting is St. Ursula. She was, you remember, a beautiful young lady, a princess of Britain, in the early Middle Ages, betrothed to a prince of the time. Before marrying, the

Lady Ursula insisted that she must make a pilgrimage to Rome; her pagan suitor must also become Christian. Accordingly, the party made their journey to the Eternal City, and it was while returning by boat through Europe along the River Rhine, after crossing the Alps, that Ursula and her eleven thousand virgins who accompanied her were surprised at Cologne by the Huns, and basely murdered. The relics of St. Ursula are treasured now in her Church in Cologne, and also a part in Bruges where they repose in a Reliquary decorated by Memling's series of interesting pictures. To appreciate fully these quaint scenes, one should visit St. Ursula's Church in Cologne, and should also see the noted room of Carpaccio paintings of St. Ursula in Venice.

Following the Van Eycks and Memling by nearly a hundred years are the great Flemish painters, Rubens and his supposed pupil Van Dyck. Peter Paul Rubens (1577-1640) was born on June 28, the eve of SS. Peter and Paul's day, hence "Peter Paul."

Rubens' painting is especially reminiscent of the Italian Schools, particularly that of Venice, and it is probable

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that his love of brilliant coloring was emphasized by a visit to Italy. His life was a very busy one, and he painted many, many pictures, or at least a very large number is attributed to his school. In some cases his students, it is said, painted the pictures and Rubens retouched them. He was sent on commissions by the King of France, and was very much a man of affairs. His home was in Antwerp, and in the great Cathedral there is his most famous picture, "The Descent from the Cross," perhaps the best known of this painful but so often painted subject.

Rubens' coloring is peculiarly brilliant, and the flesh tones are sometimes so realistic as almost to offend the highest taste. But we cannot say that of the charming portrait of his adored wife, "Helene Fourment" (opposite), whom Rubens so loved to paint. Rubens spent some time at the Court of Spain, but he seems not to have been deeply affected by Spanish painting, but rather, perhaps, to have influenced the great Velasquez, who was one of his friends.

Of Rubens Fromentin says: "The means are simple, the method elementary, but employed by a hand magnifi-



RUBENS

RIJKS MUSEUM AMSTERDAM

HELENE FOURMENT

cently agile, adroit, sensitive and composed."

In Van Dyck's painting, less depth of character is shown than in Rubens' work, and this is typical of the man. Sir Anthony Van Dyck (1599-1641) was somewhat spoiled by wealth and fame, though he painted very beautiful pictures. He lived several years at the English Court, was knighted, married in England, and left an important series of Stuart pictures. His triple portrait of Charles I. is a noted one at Windsor. Another almost priceless Stuart picture by Van Dyck is the "James Stuart, Duke of Lennox," now in the Metropolitan Gallery of New York. Van Dyck spent some time in Italy, also, especially at Genoa, where he found many patrons.

Many more Flemish painters might be named, but probably the most famous after those already mentioned is Jordaens (1593-1678), another pupil of Rubens. He appears to have been a man of spirit, for he became Protestant. For this reason it was decreed that his body should not rest in the soil of Catholic Belgium. Consequently, Jordaens' ashes lie buried in a little Dutch town just across the border line from Antwerp to Rotterdam.

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The Spanish School of the same time was led by Velasquez (1599-1660). The portraits of the Spanish Court form a notable series by this great artist. Of Velasquez Raphael Mengs says: "It seems as if his hand had no share in the execution of his painting, but that everything about them was created by a simple act of volition."

Another celebrated Spanish painter, chiefly of religious subjects, was his student Murillo (1617-1682). His most famous picture is, perhaps, the "Virgin of the Conception," now in the Louvre. Both Velasquez and Murillo were born in Seville.

THE DUTCH SCHOOL

Holland possessed, in the seventeenth century, a group of original and distinguished painters, who have been characterized by Fromentin as "the last of the great schools, perhaps the most original, certainly the most local."

While Belgium remained a Catholic country, Holland, as we know, broke away from Spain during the wars of the Inquisition. This stopped the demand for religious paintings and thus gave an

impetus to a new school of art, that of portrait painting.

Haarlem became the chief center of the school of painting, with Frans Hals as its leader. This we may designate the Romantic-Realistic School,—Romantic in its impressionism and realistic in its adherence to natural form and feature. Its portraits, though beautifully painted, are often unidealized in character.

Frans Hals (1584?-1666) was a happy-go-lucky artist, seldom out of debt, but always cheerful and apparently beloved by his townsmen. In their appreciation of his art they thought little the worse of him for any laxity of character. He painted many pictures, some of the finest of which are still to be seen in the City Hall of his native town, Haarlem. Others are in The Hague Gallery or, like "The Jester," in the great Rijks Museum at Amsterdam, and "The Laughing Cavalier" in London. A fine example, "Hille Bobbe," representing a coarse-looking woman with a parrot on her shoulder, is now in the Metropolitan, New York. A duplicate of the last-named is owned in Germany. Hals loved especially to catch in his portraits a fleeting expression of mirth, as shown

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in "The Jester" and many others. His color effects depend on beautiful flesh tints, and in subduing, often, the rest of the picture. His portraits are marvelously lifelike.

Other famous painters of the Dutch School are van Ruisdael (1625?-1682) and Hobbema (1638-1709), noted for landscapes; Gerard Dou (1613-1675), Jan Steen (1626?-1679), Pieter de Hooch (1632-1681), and Jan Vermeer of Delft (1632-1675), noted for peasant scenes; Wouverman, Paulus Potter (1625-1654), Adriaan van de Velde, and Aelbert Cuyp (1620-1691), for animal painting. "The Kitchen Maid" (p. 210), by Vermeer, is one of Holland's greatest treasures in the Rijks Museum, valued, next, perhaps, to the priceless "Night Watch." Everyone knows Potter's famous picture, "The Young Bull."

The greatest of Dutch artists, and possibly of all portrait painters, was Rembrandt. Born at Leyden, where his father owned a mill on one of the branches of the Old Rhine, he took the name of Rembrandt van Rijn (1606-1669). He was a student at the University, it is said, but painting drew his attention from other study. Too little is known with

certainty of his life, except that he was often in poverty, and the last years were particularly hard ones, after he lost Saskia. He passed away without knowing at all that his great masterpiece, the so-called "Night Watch," would one day be appreciated and become the chief treasure of the famous Rijks Museum. Though its real name is said to be "The Sortie of the Company of Captain Francis Banning Cocq," it is seldom called anything but the "Night Watch."

Rembrandt was equally great as a landscape painter, and his light effects have never been surpassed. "The Mill," his most noted landscape, is now in the Widener collection, Philadelphia. Chiaroscuro was really introduced by Rembrandt. As someone says, Rembrandt seems to have mixed his colors with sunlight.

Yet in his later years poor Rembrandt almost starved. Though the story of the "Night Watch" is somewhat in doubt, tradition says it was ordered as a portrait group, which the patrons refused to accept, when it was finished, because too much of a story was suggested by it, rather than sober portraiture. The picture went a-begging, and just what it

was intended to represent even was forgotten. Some say that it is the city guard going out about 4 o'clock in the afternoon, and that the little girl in the center was introduced to give light to the scene, as she could have no real place in the guard.

"The Syndics," or cloth-merchants, was painted as a guild picture, a portrait group of the city fathers, which perhaps pleased the purchasers better than the Romantic "Night Watch." It is considered a very great picture, and is in the Rijks Museum, Amsterdam.

"Rembrandt's art," says Caffin, "is the antithesis of Greek art. The Greek is founded upon a hypothesis, upon the assumption of a possible perfection; Rembrandt's upon an acceptance of imperfection." It is, perhaps, this quality which enhances what another critic calls the "illuminated dusk" or "golden shadows" of Rembrandt. The same writer says of him, "Rembrandt is the most solitary figure in art, for, apparently, no sense of superiority or pride of artistry sustained him; yet this isolated figure brings to human emotions the just and all-embracing sympathy of a little child."

CHAPTER VI

THE ROMANTIC BRITISH AND FRENCH SCHOOLS, AND AMERICAN PAINTING

"They say there's a high windless world and strange,
Out of the wash of days and temporal tide,
Where Faith and Good, Wisdom and Truth abide,
Æterna corpora, subject to no change.
There the sure suns of these pale shadows move;
There stand the immortal ensigns of our war;
Our melting flesh fixed Beauty there, a star,
And perishing hearts, imperishable Love." . . .

—RUPERT BROOKE.

It is the province of Art to make us live in the world of Brooke's verses,—to make us understand that we are now living there,—that it is forever ours. Perhaps no other school has so fully attained this realization as have the Romantic British painters. There is in the temper of the English an inherent idealism which has given to the world the greatest school of poetry, excepting only the Greek, and which has raised Romantic painting to heights as yet unappreciated.

In Greece, Homer's poetry preceded

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the Golden Age of Phidias in sculpture, and in England again the poetry of the Lake School and of Shelley and Keats preceded the great rise of Romantic British painting.

"The nineteenth century has not been an epoch of transition like the eighteenth," says a recent writer; "it is a new Renaissance; it is full of the conquest of old kingdoms and the foundation of new ones; it is an epoch of hope and endeavor among the artists at least. . . . The vistas opened up to the world by the great musicians have their counterpart in the poetic painters of the century, in Delacroix for instance, and in the soaring art of G. F. Watts." How well this is illustrated in Watts' "Love and Life" (Frontispiece) and in Burne-Jones' "King Cophetua" (p. 26).

"Modern means of communication and modern methods of reproduction have brought the ends of the earth together," says Kenyon Cox, "and placed the art of all times and countries at the disposal of every artist."

The history of British painting properly begins with Hogarth, although English taste for the fine arts was in evidence much earlier. Holbein was King's



GEORGE ROMNEY

NATIONAL GALLERY WASHINGTON

MISS KIRKPATRICK

painter to Henry VIII. in 1536. In 1616 George Villiers, Duke of Buckingham, purchased Rubens' collection of works of art. Six years later this royal favorite accompanied "Baby Charles," as he called the young Prince of Wales, to Madrid, looking of course for a princess. There both sat to Velasquez, who greatly encouraged Charles in his taste for art.

In 1629 the great Rubens came to London, and painted the "Apotheosis of James I." But a year or two later came Van Dyck, who painted King Charles I. thirty-eight times, and thirty-five times the Queen (Henrietta Maria of France, a French instead of a Spanish princess). Van Dyck married in England; and was so happy that he remained there ten years, until his death in 1641. He was buried in St. Paul's.

King Charles gained such a reputation as a collector that Philip IV. of Spain sent him Titian's "Venus del Prado" and Louis XIII. of France sent Leonardo's "St. John the Baptist," the well-known picture now in the Louvre.

Then came Pieter Lely, sergeant painter to Charles II. The period from 1714 to 1837 has been called the

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"Golden Age of British Painting,"—portrait painting, in the main, of course, and landscape, for the Pre-Raphaelite School of Romanticism came just after this time.

But to begin with William Hogarth (1697-1764), the first great British painter. His pictures have been said to possess the sort of humor which made Thackeray famous in literature,—that faculty for holding up the foibles of human nature. Among Hogarth's most noted pictures may be named "The Harlot's Progress" (1734), "The Rake's Progress" (1735), the series called "Marriage à la Mode" (1744), a travesty on conventional matrimony, and the "Shrimp Girl" (1745), a pleasing portrait in splendid color. Hogarth had a curious habit of giving to his faces an expression not unlike his own, and this is so marked that it is apparent even in the picture of his beloved and devoted dog, Trump. This quality of endowing his portraits with a fleeting resemblance to the artist was a marked characteristic of Botticelli.

Sir Joshua Reynolds (1723-1792) may be called the founder of the academic element in English painting. His fa-

ther was a rector, and he was born in Plympton. His success dated from a journey with Admiral Keppel, then Commodore in charge of the Mediterranean fleet. Reynolds afterward painted the commander's portrait with such a striking expression of courage, as he had seen him in action, that the picture became the talk of London, and made the artist's reputation. His portraits came to be the rage.

Reynolds was exceedingly industrious; he painted more than 3,000 portraits. The King knighted him. He became the first president of the Royal Academy, founded in 1768. His greatest portrait is of the famous actress, Sarah Siddons, as the Tragic Muse. She was also painted by his rival Gainsborough, and by Sir Thomas Lawrence.

Dr. Samuel Johnson was Reynolds' devoted friend, and they often met, together with other congenial spirits, at the Cheshire Cheese, an inn which tourists nowadays never fail to visit when in London. Reynolds' famous portrait of Dr. Johnson may be seen in the National Gallery, London, and another fine one of him, also, is in the National Portrait Gallery.

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Sir Joshua painted children very well, and they always loved him. We have one of his best child pictures in "The Age of Innocence" (p. 172). More than two hundred of Reynolds' children's portraits have been engraved. He never married, though rumor suggested a romance with the woman artist, Angelica Kauffmann, who was also a member of the Royal Academy, and who married an Italian count.

Gainsborough once grudgingly praised his rival thus, "Sir Joshua's pictures, even in their most decayed condition, are better than those of many other artists in their first state."

Thomas Gainsborough (1727-1788) was of a highly poetic temperament. "The Blue Boy" is one of his best-known and most beautiful portraits, painted in a costume to please the artist's fancy, not the prevailing style of the period. His portraits became the fashion in London, and thus he and Reynolds came to be rivals, though their style is quite different. Of his women's faces, Van Dyke says, "They all smile, but there is something behind the smile that seems to mock at gayety." Gainsborough never went abroad. He thought his landscape paint-

ing his best work, but the public never recognized it.

Just before death, Gainsborough sent for his famous rival, and in the meeting that followed their differences were forgotten. Of Gainsborough, Reynolds once said: "All those scratches and marks and shapeless appearances lead, through freedom to unity, with unerring directness."

The third in this great trio of contemporary artists is George Romney (1734-1802), whose portraits also rank very high. The lovely picture of "Miss Kirkpatrick" (with this chapter) illustrates Romney's great art. A most pleasing expression has been caught, the arrangement of drapery is particularly agreeable, and the colors are soft and harmonious. The National Gallery at Washington is especially fortunate in having this valuable work.

Romney's life was a romantic rise to fame from early poverty. The beautiful Lady Hamilton, known as Emma Hart, became the inspiration of his work, and he painted her many times. Romney's temperament is suggested by Sir Herbert Maxwell's words: "No one who ever set a palette had a more delicate sense of feminine beauty than George

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Romney; none ever perceived more keenly or rendered more surely than he that blend of sensuous attraction and chaste meditation in the matron—of instinctive coquetry and unconscious reserve in the maiden—which we prize as the scarcely definable charm of the daughters of England.”

Sir Henry Raeburn (1756-1823) was a Scotch painter, who occupied in his own country somewhat the position of Reynolds, Gainsborough, and Romney in England. Raeburn's favorite color was vermilion. Most of his pictures are in the Scottish galleries. His special friends were Sir Walter Scott and Miss Edgeworth, the writer. Of him a critic says, “Raeburn stands nearly alone among the great portrait painters in having never painted anything else.”

Sir Thomas Lawrence, P.R.A. (1769-1830), when but ten years old, was selling his crayon portraits at Oxford. As an artist, Lawrence had the reputation of flattering his sitters, and he painted women's and children's portraits especially well. He made the third in the trio of famous portraits of Mrs. Siddons. He never married, though tradition has it that he wooed the very hand-

some Siddons sisters. Characteristic of Lawrence is the romantic portrait of the beautiful "Lady Essex as Juliet," now in the National Gallery at Washington. Lawrence was appointed painter to the King, after Reynolds' death, and in 1820 was unanimously elected president of the Academy, following Benjamin West.

John Constable (1776-1837) was the founder of modern landscape art. He followed Ruisdael and the Dutch School, and inspired the Barbison School of Fontainebleau. His views are suggested in the following: "The landscape painter must walk in the fields with a humble mind. . . . No arrogant man was ever permitted to see Nature in all her beauty." His ideal he defined as the painting of "lights—dews—breezes—bloom—and freshness."

The most celebrated landscape painter of the English School is Joseph Mallord William Turner (1775-1851). He was the son of a barber. While Constable's work has a stable quality, Turner's is ethereal; thus they serve to complement each other. Turner was influenced by the great French master of landscape atmospheric effects, Claude Lorraine.

Turner's work falls into three periods,

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the first (1800-1820) when he was much swayed by French masters. In the second (1820-1835), he visited Italy, and from that time dates his ideal composition. He painted many Venetian subjects. One of these, "The Grand Canal," is now in the Metropolitan, New York. The best-known and most popular of this time is "The Fighting Téméraire" in the National Gallery, London. In his third period (1835-1845), we find a more direct communion with nature, his pictures dreamlike and unreal, though even more wonderful in color. Among these are the "Slave Ship," in Boston, and the "Approach to Venice," now in the National Gallery, London. Turner painted in both water-color and oil, and left to the nation some 19,000 sketches besides many finished works.

Turner's great passion was the rendition of light. Of him, his warm friend and defender Ruskin says, "Turner's sense of beauty was perfect; deeper, therefore, far than Byron's; only that of Keats and Tennyson being comparable with it. And Turner's love of truth was as stern and patient as Dante's." . . .

THE PRE-RAPHAELITE SCHOOL

The English Pre-Raphaelite School of painting found, as Turner had, a strong champion in Ruskin. He says, "Paul Veronese and Tintoret themselves, without desiring to imitate the Pre-Raphaelite work, would have looked upon it with deep respect, as John Bellini looked on that of Albert Dürer; none but the ignorant could be unconscious of its truth, and none but the insincere regardless of it."

The mystic poet and painter William Blake (1757-1827) might be called a precursor of the English Pre-Raphaelite painters, with whom he would have found himself in congenial company.

These poetic neo-medievalists were led by Dante Gabriel Rossetti, the founder of their æsthetic cult in England. The term "Pre-Raphaelite" was originally used by a group of young German artists expelled from the Vienna Academy in 1810. Establishing themselves in Rome, they formed an art brotherhood to live in seclusion and sanctity, with the object of the restoration of Christian art to its medieval purity, and as their guides they took the Pre-Raphaelite masters.

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The name is much more widely applied to the English School about the middle of the nineteenth century, founded by a band of seven young men, including the two Rossettis, Sir John Everett Millais, and William Holman Hunt. Ford Madox Brown gave much encouragement to the movement. Ruskin championed it. William Morris affiliated with the Pre-Raphaelites. His intimate friend, Sir Edward Burne-Jones, was in his earlier mood another of the band. George Frederick Watts, the Romantic painter, was one of the later adherents, as was also the Romantic poet and critic, the late Theodore Watts-Dunton.

In both literature and art, the Pre-Raphaelites wished to revert from "the temper of imitation, prosaic acceptance, pseudo-classicism, and domestic materialism" to that of "wonder, reverence, and awe" [T. Watts-Dunton]. It was their intention, as published in their own paper, "The Germ," "to encourage and enforce an entire adherence to the simplicity of nature, either in art or poetry." In poetry, the movement may be considered as a recurrent phase of the wider Romantic movement; and in looking

back to the Middle Ages, Pre-Raphaelitism harmonized with the Oxford Movement of its own day, and with the Gothic revival of Pugin.

The Pre-Raphaelite influence was coincident in music, as well as in poetry, and included the great Wagnerian romantic operas.

With the Pre-Raphaelites, "painting passed from the imitation of the Dutch to the imitation of the early Italian masters." The Pre-Raphaelites were modern mystics, and not unworthy,—in their aims, at least,—to be named with the great medievalists. According to Sir John Millais, they had but one idea—"to present on canvas what they saw in Nature." Thus, in purpose, they formed in England a parallel to the Barbison School of Fontainebleau, France, the work of which was, however, more purely naturalistic.

Symbolism plays an important part in the Pre-Raphaelite composition: each object in the picture has an esoteric significance. The Arthurian legend was interpreted after this manner, under ecclesiastical influence.

William Morris and Burne-Jones, who with Rossetti were at Oxford together,

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about 1853, were both strong admirers of Tennyson and Ruskin. They also read much medieval poetry.

Dante Gabriel Rossetti (1828-1882) was the son of an exiled Italian poet in London. He became a student of Ford Madox Brown. Rossetti's wife, Elizabeth Siddal, was the great inspiration of his work, and he was inconsolable for her death. He buried the manuscripts of his poems in her grave, and only consented after seven years to their being exhumed and published. Rossetti wishes to express the attributes of Soul in his women, and therefore concentrates his attention on the eyes and mouth, the features bespeaking the spiritual. He painted many beautiful faces; other works are "Dante's Dream" and "Beata Beatrix."

Watts-Dunton calls Rossetti the "acknowledged protagonist" of "'Renaissance of the Spirit of Wonder in Poetry and Art.'"

William Holman Hunt (1827-1910) founded with Rossetti the Pre-Raphaelite Brotherhood. His first picture expressing its principles was "The Flight of Madeline and Porphyro," from Keats' "Eve of St. Agnes." As a painter of

religious subjects Holman Hunt is especially famous. His three best-known works are "Christ Discovered in the Temple," "The Shadow of Death" (also called "Christ, the Carpenter"), and the celebrated "Light of the World."

Sir John Everett Millais, P.R.A. (1829-1896), was born in the Island of Jersey. He was taken to London at eight years of age to begin the serious study of art. He entered the schools of the Royal Academy at ten, and before he was twenty he had captured every prize there. Among his noted pictures, which aroused criticism as showing Pre-Raphaelite influence, are: "Isabella" (1849), "Christ in the House of His Parents" (1850), "Ophelia" (1852), and "The Huguenot" (1862), now in the Birmingham Gallery. Of the last-named, Monkhouse says, "The picture touched the dearest sentiments of the English, it appealed to their sense of beauty, to their affections, to their love of moral courage, and to their religious convictions." The subject is, of course, well known. Kenyon Cox says of it, that Millais had meant merely to paint two lovers, but Hunt persuaded

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him that the motive was not sufficiently dignified, and that some historical episode must be suggested. Accordingly, the white scarf was introduced, which the woman is attempting to tie about her lover's arm, to signify, falsely, that he is a Royalist, but he will remove it and remain "The Huguenot," in danger of his life. Millais' model for the lady was his beloved wife, of whom it will always be recalled that she had formerly married Ruskin, who released her that she might wed Millais.

Ford Madox Brown (1821-1893), though not actually of the Pre-Raphaelite Brotherhood, influenced them greatly through his friendship with Rossetti. Well-known pictures of Ford Madox Brown are "King Lear" (1849), "Chaucer at the Court of Edward III." (1851), "Christ Washing Peter's Feet" (1852), and "Don Juan" (1870).

William Morris (1834-1896) was an English poet, painter, and socialist. With Rossetti, Burne-Jones and others, Morris established a firm in London for the manufacture of artistic furniture and household decorations, thus contributing much to the development of popular artistic taste.

George Frederick Watts (1817-1904) was not of the Pre-Raphaelite group. In his early painting Watts was influenced by the Venetians, especially Tintoretto, from whom he learned color. His later work shows Pre-Raphaelite motives in the "symbolical pictures forming his message to the age—the danger of riches, the cruelty of greed, and, above all, the power of love and the fallacy of the fear of death. "Love and Life" (Frontispiece) pictures Love in the strong and sturdy figure, supporting the clinging, ethereal form of Life. Watts painted, also, many fine portraits of artists, poets, and public men. The story is told that Carlyle cried out, impatiently, when he saw the almost speaking picture of himself by Watts, "Ye've made me like a mad laborer!" And to another artist, who painted his portrait somewhat later, Carlyle said, more approvingly, "Weel, anyway, ye've geeven me a clean collar, and that's more than Meester Watts did!"

Sir Edward Coley Burne-Jones (1833-1898) was a frail, motherless boy in Birmingham. While at Oxford, preparing for the Church, he met William Morris and Rossetti, and his enthusiasm for

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art was aroused. His work is discussed in Chapter III, preceded by his beautiful picture, "King Cophetua and the Beggar Maid," of which a recent writer says that, instead of the materialism of the "Marriage à la Mode," "we are shown King Cophetua in ecstasy before an unknown beggar maiden, the chimerical bride, the humble, unknown, untried life, wherein he seeks to find his happiness."

"I mean by a picture," says Burne-Jones, "a beautiful romantic dream of something that never was, never will be, in a light better than any light that ever shone, in a land no one can define or remember—only desire."

"If I could travel backwards," he said, "I think my heart's desire would take me to Florence in the time of Botticelli."

Again, he said, "I should like to paint and paint for seventeen thousand years."

THE FRENCH SCHOOL

So far as technique is concerned, French painting is absolute perfection. In the seventeenth century in France, Nicolas Poussin (1594?-1665) was the most important painter, and founder of the clas-

sical element in French art. He also originated the so-called heroic landscape, which Claude Lorraine (1600-1682) in France developed to its highest extent,—the landscape of profound poetic feeling, which was to be carried even farther in British painting by Turner.

The Court painters had been dominated by artificiality. Of Poussin, Hazlitt says, "He was the painter of ideas. No one ever told a story half so well, nor so well knew what was capable of being told by the pencil. . . . There is a significance, a consciousness in whatever he does."

As Kenyon Cox believes, the great bulk of French painting has always been and still remains "academic." French painting developed under quite different conditions from those of democratic England, where centuries of comparative freedom preceded the rise of painting. The autocratic government of France was reflected in its early painters, in Watteau and Fragonard.

Leadership in the fine arts of the nineteenth century, however, especially in painting, belongs to France. There was a classical reaction from Rococo art. The leader was David (1748-1825), of

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whom Van Dyke says: "The rhythm of line, the sweep of composed groups, the heroic subject and the heroic treatment made up his art." The historical picture was David's great contribution to French art, as illustrated in his "Coronation of Napoleon" and "Leonidas at Thermopylæ."

Ingres (1780-1867) was a student of David. He modified Classicism by the study of Raphael and the great Italians. Noted works of Ingres are the beautiful nude, "La Source," in the Louvre, and the ceiling decoration in the same, "The Apotheosis of Homer." "Serenity," says Ingres, "is to the body what wisdom is to the soul."

The Romantic revolt against the Classicism of David was led by Géricault (1791-1824). His most famous picture was a sensational shipwreck scene, known as "The Raft of Medusa," now in the Louvre. When exhibited in London, about 1820, at a shilling admission, Géricault realized from it 17,000 francs (\$3,400). He painted many historical pictures. He belongs to painters of emotional Nature.

Géricault was followed by Delacroix (1799-1863), a man of great intellectual

power and the real head of the Romantic revolution. Of him a critic says, "There is no joy in Delacroix." But further, "It was Eugène Delacroix's mighty brush that gave the fullest expression to the passionate emotions of his age, and no other of its great leaders, not Victor Hugo himself, is so representative of the ardent and troubled generation of 1830." Of Delacroix the eminent Corot was pleased to say: "Delacroix is an eagle, I am only a skylark." To which one might add, A skylark that always sings in tune!

In Paul Delaroche (1797-1856) the Romantic and the Classic are united. As a distinguishing characteristic of the Romantic movement in French painting, Brownell says that we meet for the first time with the poetic element as an inspiring motive and controlling force.

The Barbison painters represent the emotional impulse of Romanticism applied to landscape. They were inspired by the English painter, Constable, and the Dutch School. They expressed feeling for light, atmosphere, and color. Their group at Fontainebleau included Rousseau, Corot, Millet, Troyon, Jules Dupré, and many others.

Rousseau (1812-1867) was born in Paris. At thirty-six he moved to Barbison. His art is founded on Rubens and the Dutch; with Constable he followed Ruisdael. He is naturalistic and rugged, and may be called epic in type. His love for the trees is expressed in the words of a compatriot: "He is marvelously endowed with the gift of expressing the personality of a tree." The painting of Jules Dupré was, on the other hand, dramatic.

Jean-Baptiste Camille Corot (1796-1875) may be said to have possessed a lyric talent as the painter of silvery tones of morning and evening. His art was founded on Claude, and may be compared with Turner in England, and to some extent with Whistler. Corot may be called an ideal Classic-Romantic painter. Corot and Rousseau represent the union of the Natural and the Classic. Corot anticipates the Impressionists. His fondness for introducing one or more figures in the solitude of his landscapes is illustrated in our example, "The Wood Gatherers" (p. 130).

Corot, it has been said, "is *par excellence* the painter of morning. He can render with more felicity than anybody

else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water." A critic says, "Of the painters classed in the Barbison School it is probable that Corot will live the longest, and will continue to occupy the highest position. His art is more individual than Rousseau's, more poetic than that of Daubigny, and in every sense more beautiful than J. F. Millet."

Jean François Millet (1814-1875) pictured the dignity of life and labor. He was the first painter to study man in nature, the rustic man. Millet advanced Corot's Natural and Classic to the relation of human life. He has been called the "Master-Builder" of the Barbison group.

As a boy, Millet learned the Bible from his mother, and Virgil from an uncle. He loved Theocritus, Virgil, Shakespeare, and Burns. "Theocritus makes it evident to me," says Millet, "that one is never more Greek than when one simply renders one's own impressions, let them come whence they may."

Though inspired by idealized sentiment, Millet's pictures are not sentimental,—a charge which the painter deeply

deplored. Millet's mastery of movement is shown in his figures, distributed sometimes between two or more, in the celebrated "Gleaners" (p. 194) among three. This picture, in its detailed suggestion of landscape, recalls some of Rembrandt's etchings. The three figures are essential to the totality of effect, as may be readily proved by shutting out one of them on a copy. Of this picture, it has been said, "In truth, nature here is only a pretext, an opportunity. The entire feeling is concentrated on the three figures which people this scene."

Troyon (1810-1865), also of the Barbison School, was a painter of landscapes with animals, especially cattle.

The most famous French painter of animals in the nineteenth century was perhaps Rosa Bonheur (1822-1899). In her work she found it convenient to dress as a man. She painted with an almost "photographic naturalism." Her famous "Horse Fair," exhibited in 1853, she offered to Bordeaux, her native town, for 12,000 francs. The offer was not accepted, however, so she sold the picture to England for 40,000 francs (approximately \$8,000, of course). It was exhibited there and in America, and was

bought by Cornelius Vanderbilt for the Metropolitan in New York for \$55,500!

Edouard Manet (1833-1883) was the founder of the Impressionistic school of painting. Its most influential exponent was Claude Monet, born in Paris in 1840. Monet has been compared to Turner.

Puvis de Chavannes (1824-1898), the great French decorative painter, had a long way to fame, which came late to him, but at his death he was generally regarded as the greatest mural master in the world. His art reminds us of the early Florentines, and has been compared to Fra Angelico.

The modern French movement of Post-Impressionism, led by Matisse and Cézanne, seems revolutionary in the change of ideals. Interesting examples of this school may be seen in the National Gallery at Washington, the recent gift of the French artists to the people of the United States.

"A work should have within itself its full meaning," says Matisse, "and impose it on the spectator even before he knows what the subject is. When I see the frescoes of Giotto at Padua, I do not bother about knowing what scene of the

life of Christ I have before me, but I understand at once the sentiment that emanates from it; for it is in the lines, in the composition, and in the color, and the title will only confirm my impression."

Cézanne writes, "We must become classic again through nature. Imagine a Poussin completely repainted according to nature; that is the classic that I mean."

THE AMERICAN SCHOOL

A discussion of the American School may properly follow that of the French, for most of the American painters have imbibed their training abroad, usually in the ateliers of Paris. The American School includes the most vital landscape painters in the world. American mural painting is also worthy of consideration, interesting examples of which are in the Library of Congress.

The early American School, however, was made up of portrait painters. Benjamin West (1738-1820) was the Quaker painter, born not far from Philadelphia. He went abroad and later became President of the Royal Academy in London. His tomb is in St. Paul's, beside that of



ELIZABETH NOURSE

NATIONAL GALLERY WASHINGTON

A FISHER GIRL OF PICARDY

Sir Joshua Reynolds. West has been called the "Painter of Destiny." One of his sayings to Constable, when the latter was but a boy, is preserved. West told him that "light and shadow *never stand still!*"

John Singleton Copley (1737-1815), though born in Boston, divided his life almost equally between America and England. The title, "Painter of Early Gentility," characterizes him.

Gilbert Stuart (1755-1828) is famous for his portraits of Washington, and other American celebrities. Stuart was West's pupil in London. Of him West said to his class: "It is no use to steal Stuart's colors; if you want to paint as he does, you must steal his eyes."

The greatest American landscape painter is generally conceded to be George Inness (1825-1894). Born in New Jersey, the son of a grocer, which business his father intended him to follow, the rise of Inness to fame was almost romantic. A friend sent him abroad at twenty-two, where he visited London, Rome, Florence, and Paris. There he fell under the influence of the Barbison French School of Millet, Rousseau, Daubigny, and Corot. Millet was

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then thirty-five, ten years older than Inness. His later style resembles the Barbison School, and his painting is luminous, has atmospheric charm and poetical conception. He has been called a "color poet."

Inness had neither teachers nor pupils. Once asked if he had taught many pupils, he answered, "I have had one for a very long time, and he is more than enough for me. The more I teach him the less he knows, and the older he grows the farther he is from what he ought to be."

Of technique, Inness says, "Details in the picture must be elaborated only enough fully to reproduce the impression"—a rule for poetry as well as painting. "No artist need fear," says Inness, "that his own work will not find sympathy, if only he works earnestly and lovingly." And again, "Think, work, do your best. If the world does not then appreciate you, what satisfaction can a diploma or a medal bring?"

One of the highest prices yet paid for American painting was \$16,000 for an Inness. Fuller's "Girl with the Turkeys," for the Worcester Gallery, brought \$15,600.

The National Gallery at Washington

is fortunate in having several fine examples of Inness, one of the best being "September Afternoon" (p. 116).

Whistler (1834-1903), though born in Lowell, Massachusetts, can hardly be called an American artist, so much did he live abroad. Among his marvelous Nocturnes may be mentioned the "Blue and Gold," "Blue and Green," "Gray and Silver," and "Blue and Silver"; the "Chelsea Embankment," "Battersea Reach," and the "Old Battersea Bridge." They have been called "quite wonderful in their feeling of mystery and of palpable air."

The controversy between Whistler and Ruskin will never be forgotten, nor the verdict which awarded Whistler damages to the extent of one farthing. Some say that he wore this trophy on his watch-chain, while others aver that he contributed it with a caustic note to Ruskin toward the costs which Ruskin had to pay of some 400 pounds.

Whistler's bitter wit made enemies, as when he parodied the title of a rival's picture in the National Gallery, London, called "Carnation Lily, Lily Rose," by dubbing it "Darnation Silly, Silly Pose."

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But there can be no question of the greatness of his painting, which is destined to be more widely known and appreciated with the completion of the large Freer Gallery, costing a million, now under construction at Washington, in connection with the National Gallery and the Smithsonian Institution.

John La Farge (1835-1910) has been called the "Painter of Experiment." Through the sixties the work of La Farge showed Pre-Raphaelite influence. "From the mystics of early China to those of Barbison," says a recent writer, "the history of painting was an open book to him. . . . It is much to have had an American painter on easy borrowing terms with Giotto, Mantegna, Giovanni Bellini, Titian and Raphael."

Elihu Vedder (1836-) may be called the "Painter of the Mystic." Though he has lived much abroad, yet Mrs. Pennell says of him, that when they met in Venice several years ago, "with Vedder, Broadway always seemed nearer than the Corso." His painting represents principally imaginative subjects. In 1884 he magnificently illustrated the "Rubáiyát of Omar Khayyám." The

Library of Congress owns five decorative panels by Vedder.

A characteristic anecdote of Vedder is told, that a visitor once made the time-worn remark, "Well, I don't know much about pictures, but I know what I like."

"So do the beasts of the field," dryly returned Vedder.

John Singer Sargent (1856-), since Whistler's death, is easily the highest American artist. Though born in Florence, and educated abroad, Sargent retains the American characteristic love of "realism," of showing what he sees with his bodily eyes. A portrait by him was so well painted that he was said to have "seen through the veil" of the inner man. When asked about it, Sargent expressed some annoyance and said, "If there were a veil, I should paint the veil; I can paint only what I see."

In this realism, Sargent has even been compared with Hals and Velasquez. That the painter has also a mystic side is evident, however, to those who study his wonderful mural painting in the Boston Public Library, the "Pageant of Religion," in which the "inner mean-

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ing " has certainly been grasped and expressed by the painter.

Of the women painters of America it is perhaps natural to speak of Miss Cecilia Beaux of Philadelphia as notable in portraiture. Her painting has a strength which makes it often compared with Sargent. In addition to her Paris art study, where she won numerous honors, Miss Beaux has been distinguished by the degree of LL.D. from the University of Pennsylvania and A.M. from Yale, besides being awarded many prizes and medals.

Edwin A. Abbey (1852-1911) was born in Philadelphia, but lived most of the time in London. He has been called the "Painter of the Past," and shows Romantic sympathies in his great frieze "The Quest of the Holy Grail" in the Boston Public Library. He is well known as the illustrator of Shakespeare. As an extraordinary mark of favor to be shown an American, Abbey was selected to paint the great Coronation picture on the accession of Edward VII. to the British throne.

Another American woman artist of distinction is Miss Elizabeth Nourse, born in Cincinnati. She studied with

the most noted masters in Paris, and has received high recognition, including membership in the Société Nationale des Beaux-Arts (1901). She is represented in the National Gallery at Washington, the Chicago Art Institute, in Cincinnati, and many other American galleries, besides the National Museum of Adelaide, Australia, and, most noted of all, the Luxembourg, Paris.

Elizabeth Nourse's figure study "A Fisher Girl of Picardy" (p. 104) is a striking picture; it is strong in technique, beautiful in color, and characterized by freedom and grace. The National Gallery at Washington is fortunate in possessing this painting, presented by Mrs. J. Walter Pilling, in memory of her late husband.

Miss Anna Seaton-Schmidt says of Elizabeth Nourse: "There are few Americans, men or women, who have attained the distinction that Miss Nourse has won. She is one of whom our nation may well be proud, and it is therefore very fitting that she should be represented in our National Gallery of Art. That the French government some time ago, in recognition of the character of her work, purchased one of her pic-

tures for its great national gallery, the Luxembourg, may in this connection be recollected with interest."

Vance Thompson writes of her: "No American woman artist stands so high in Paris as Miss Nourse." Her paintings, he says, suggest "Millet's feeling for form and Baudry's sense of color."

PART III

PICTURES TO SEE IN AMERICA

CHAPTER VII

PICTURES TO SEE IN NEW YORK

"Let statue, picture, park and hall,
Ballad, flag and festival,
The past restore, the day adorn,
And make each morrow a new morn."

Thus sings the "Yankee Plato," Emerson, in verses preceding that well-known Essay on Art, and further—

"So shall the drudge in dusty frock
Spy behind the city clock
Retinues of airy kings,
Skirts of angels, starry wings,
His fathers shining in bright fables,
His children fed at kingly tables. . . .

"Teach him on these as stairs to climb
And live on even terms with Time."

"Painting," says Emerson, "teaches me the splendor of color and the expression of form. . . . Then is my eye opened to the eternal picture which nature paints in the street, with moving men and children, beggars and fine ladies, draped in red and green and blue and gray; long-haired, grizzled, white-

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faced, black-faced, wrinkled, giant, dwarf, expanded, elfish,—capped and based by heaven, earth and sea.” Later he adds the significant aphorism, “Though we travel the world over to find the beautiful, we must carry it with us, or we find it not.”

In the largest city but one in the world we may expect to find treasured much of the beautiful, and in this hope we shall not be disappointed, though it is not yet fifty years since the collection of paintings was started in the Metropolitan Museum of Art, New York. We will begin our visit there.

At the top of the grand staircase, Van Dyck's splendid portrait of “James Stuart, Duke of Lennox,” first arrests our attention. It was during his long visit in England that Sir Anthony Van Dyck painted this famous picture of the handsome cousin of King Charles I. It is a thorough Stuart portrait, the Duke very elegant in black velvet, with long curly golden hair, and beside him his aristocratic dog.

Two Vermeers on either side show the characteristic yellow against blue, so well displayed in the original of “The Kitchen Maid” (p. 210). The “Young



GEORGE INNESS

NATIONAL GALLERY WASHINGTON

SEPTEMBER AFTERNOON

Woman with a Water Jug" is also somewhat in the style of our Vermeer.

The great picture here is the Colonna Raphael, as it is called because once owned by the celebrated Colonna family in Rome. It represents the "Virgin and Child with Saints," and was painted in 1504-1505 for the nuns of the Convent of St. Anthony of Padua, in Perugia.

A single Bellini "Madonna and Child" should be observed,—a charming picture, though not more so than our beautiful detail from another Bellini Madonna group, the "Mary Magdalene" (p. 60).

Ruskin once owned the Tintoretto called "A Doge in Prayer before the Redeemer," and it hung in Ruskin's dining-room. It is an allegorical picture, painted probably about 1570, to celebrate the prestige of Venice.

In the Veronese, "Mars and Venus United by Love," we find an entertaining mythological subject.

The Dutch School is suggested by a Ruisdael "Landscape" and a fine Rembrandt, "The Young Painter," the latter portraying no doubt one of the artist's youthful students.

A portrait by the American artist

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John W. Alexander of the poet Whitman in advanced years is impressive in the next gallery. Here may be seen also early American portraits by Gilbert Stuart, including a well-known George Washington.

Edwin Austin Abbey is splendidly represented by the "Scene from King Lear," of which the "divine Cordelia" is the central figure, as she receives the dismissal from her royal father's court.

Two important American landscapes, "Peace and Plenty" and "Delaware Valley," by George Inness, recall the "September Afternoon" (facing this chapter). All suggest the calm of meditation, so characteristic of this greatest of American landscape painters.

In Whistler's symphony of yellow, "Connie Gilchrist" is skipping the rope as lightly as she did in 1876 at the Gaiety in London. A realistic "Northeaster," by Winslow Homer, is filled with rocks and foam and tide.

Sir Joshua Reynolds' "Master Hare," in a room beyond, is one of his few but charming boy portraits. Reynolds' pictures of little girls are famous, as "The Age of Innocence" (p. 172). In the next room, observe Israël's "The Frugal

Meal," a peasant picture such as he was fondest of painting, this Dutch artist who, like Millet, so loved the people.

In the same room, the Vanderbilt Gallery, are fine examples of the Barbison School, with Millet's "Sower," probably the best-known of that master in this country. "Devoid though the peasant's toil may be of joyousness," says Millet, "it nevertheless stands, not only for true human nature, but also for loftiest poetry." The real atmosphere of Barbison is felt in Diaz' "Forest of Fontainebleau," as also in Jules Dupré's "Autumn Sunset," and (in a later room) "The Hay Wagon," and Rousseau's "Edge of the Woods." Of trees Rousseau says, "I wish to converse with them, and to be able to say to myself, through that other language—painting—that I had put my finger on the secret of their grandeur." Of the same school are Daubigny's "Morning on the Seine" and Corot's "Ville d'Avray," the town where he so long lived, which picture, with the peasant woman in the foreground, suggests "The Wood Gatherers" (p. 130), so full of atmosphere, as always with Corot.

"Lachrymæ" (Tears), by Lord

Leighton, seventh President of the Royal Academy, London, represents a beautifully draped woman's figure, bowed by an urn. Its thoroughly classic qualities deserve attention, though as a picture of grief it is not convincing. Near it is Lenbach's fine, naturalistic portrait of "Professor Emerson." Lenbach, it is said, began always to paint his faces with the eyes.

Lhermitte's religious group, "Among the Lowly," though modern in character, suggests the meeting at Emmaus, and the Saviour's blessing at that humble table.

Recent pictures added to the Metropolitan are two by the "peasant realist of Spain," Sorolla,—filled with sunlight and color and life: "Beaching the Boat" and "After the Bath," the latter of two sun-kissed young people. In the same room, but in striking contrast, is perhaps the most famous of American historical scenes, Leutze's "Washington Crossing the Delaware," exceedingly 'romantic' in several particulars which could not be "true to life."

Two more Israëls must not be overlooked: "Expectation," a young girl sewing on a bit of white, and the "Bashful Suitor," representing a pair of diffi-

dent lovers in a wide expanse of country. Nor must a Sargent portrait be forgotten, of another celebrated American artist, "William M. Chase," and a popular landscape picture by an almost self-taught American, Homer D. Martin, the "Harp of the Winds,"—called also "View on the Seine,"—representing tall, fragile trees against a distant sky, seen over water. This picture was one of those loaned a few years ago to Germany as representative of American painting.

One of the most striking pictures is Bastien-Lepage's heroic and realistic "Joan of Arc,"—the peasant girl of visions, in the garden of her early home, listening to the voices that direct her to renounce all in order to save France and her King.

"The Boy with the Sword," by Édouard Manet, the great French impressionist, deserves careful study as a fine example of that modern school. In breaking with traditions of art, Manet says, "Each time I paint I throw myself into the water to learn swimming. . . ."

In the Turner gallery, the "Grand Canal of Venice" is perhaps the greatest, and the subject, in its dazzling richness of color and bewildering glory of

sunlight, is well known to all. "There is no test of our acquaintance with nature so absolute and unfailing," says Ruskin, "as the degree of admiration we feel for Turner's paintings."

In the Dutch room of masterpieces there are four great Rembrandts, including a portrait of the artist in middle life. In addition to these fine examples, the Metropolitan Museum is exceedingly fortunate in possessing, in the remarkable Altman collection, the greatest number of chief works by an individual. In the words of a recent writer, "There are in America to-day a larger number of the paintings of Rembrandt than in any one country of Europe, and of this number thirteen were bought by Mr. Altman."

In this famous Altman assemblage are not only Rembrandts but pictures by Hals, Vermeer, Velasquez, Francia, Titian, Dürer, Fra Angelico, and Memling.

The striking "Hille Bobbe" of Hals shows the Haarlem fishwife, bird on shoulder, painted with the master's marvelous realism and lighting. Two other portraits of the same subject exist,—the one in the Berlin Museum, the other at Lille.

A genre picture of "The Old Fiddler" by Hals' favorite pupil, Adriaan van Ostade, shows a happy Holland group about the doorway of a peasant cottage. A single Jan Steen, called "A Dutch Kermesse," represents a sort of holiday picnic. Steen has been called the Dutch Hogarth. How appropriate that these pictures from old Holland should find a niche in the "New Amsterdam" of America!

Although Rubens is represented in this country by only about fifty pictures, a smaller percentage than of any other great master, the Metropolitan is fortunate in owning his "Fox and Wolf Hunt," a very spirited painting, with fine portraits of the artist and his first wife, Isabella Brandt, on horseback.

Another Rubens of "The Holy Family" also illustrates his unique mastery of flesh-painting, the colors being as warm as in real life.

In the next gallery we observe another Tintoretto, a Venetian religious scene. At the opposite end of the room is "St. John the Evangelist," by the Spaniard Murillo, the only example of this artist in the Museum. Symbolic in its characters of the eagle—referring to the

apostle's heavenly vision—the golden cup, the yellow garment—with the red draperies signifying divine love, this picture shows St. John holding a pen as though about to transcribe his revelation in the open book before him.

Correggio's "Four Saints," the only one there by this artist, is a very Italian picture, showing St. Peter with the keys, St. Martha putting her foot on the dragon's head, Mary Magdalene in yellow with a red cloak, holding in her hand the alabaster jar, and St. Leonard, the latter a missionary courtier of King Theodobert of the sixth century. The name Leonard signifies, of course, "Brave as a Lion."

"Christopher Columbus," by Sebastiano del Piombo (1485-1547), was painted (1506) no doubt for the discoverer's son Ferdinand, who wrote his father's life. The inscription reads: "This is a wonderful likeness of the Genoese Columbus who was the first to penetrate in a barque to the region of the Antipodes." Piombo was a favorite student of Michelangelo.

A Botticelli, thoroughly medieval in style, represents three scenes of "St. Zenobius," all in one picture. At the

left a funeral procession is halted while the Saint restores the dead to life; in the center St. Zenobius recalls to life the leader who, while journeying with the relics of a martyr, fell from his horse and was crushed to death; on the right are three smaller scenes, telling the story of St. Eugenius who hears that his relative has died without receiving the last sacrament; St. Zenobius brings him blessed salt and water, which St. Eugenius is pictured as taking to his kinsman, and in the third group he is sprinkling it upon the dead man, who revives. Of Botticelli, Ruskin says, "He was the only painter in Italy who understood the thought of the heathen and Christian equally."

A fresco of "St. Christopher," attributed to Pollaiuolo, is worthy of notice. It will be remembered that "he is the saint of earthquakes, fire and tempest, and often with his pictures is the inscription, 'Whoever shall behold the Image of Saint Christopher shall not faint or fail in that day.'"

A beautiful "Madonna and Child" by Lorenzo di Credi (1450-1537) reminds us that as a follower of Savonarola, this artist destroyed all his pictures

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of mythological subjects,—a sad loss to us, no doubt.

A fine Holbein "Portrait of a Young Man" was probably painted while the artist was still youthful (1517).

The Hispanic Museum in New York will repay a visit. Here are striking examples of Velasquez, Goya, Sorolla's portraits of King Alphonso XIII. and his Queen, the present monarchs of Spain.

In the New York City Hall are early American portraits by distinguished painters of the time.

The Central Museum of the Brooklyn Institute of Arts and Sciences possesses a roomful of old Italian masters, including Taddeo Gaddi's (1300-1366) two Triptychs, "Scenes from the Life of St. Laurence" and "Miracles of St. Laurence." This devout Spanish Saint, of the third century, it will be recalled, for his piety was condemned by the tyrannical Roman Emperor to be roasted alive.

The picture attracting most attention in this Museum is, perhaps, the "Portrait of Whistler," by Giovanni Boldini. Whistler is reported to have said of it, with his usual irony, "They say it looks

like me, but I hope I don't look like that."

The representation of the French School includes Géricault's fine "Portrait of the Artist's Mother."

Of American painters, there are excellent examples of Inness, Winslow Homer, La Farge, and Chase. There are many other pleasing and valuable works here, such as El Greco's "St. Francis" of the famous Ryder collection, which includes many interesting pictures.

CHAPTER VIII

PICTURES TO SEE IN BOSTON

“‘O just and faithful knight of God!
Ride on! the prize is near.’
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-armed I ride, whate’er betide,
Until I find the Holy Grail.”
—TENNYSON: *Sir Galahad*.

Boston, the “American Athens,” possesses magnificent pictures, not only in the Museum of Fine Arts, the second important gallery in this country, but in the Public Library of Boston and in Mrs. John Lowell Gardner’s rare private collection in her Italian Palace, Fenway Court.

Visiting first the Museum of Fine Arts, organized in 1870, one may begin with the exceptionally fine Velasquez portraits. These include a full length of Philip IV. of Spain and a charming picture of his little heir, “Don Baltazar Carlos and his Dwarf”—probably the earliest likeness of the young prince, then not two years old, and perhaps the very

picture to execute which Velasquez was recalled by his Majesty from a visit in Italy, where he had been spending a year or two in study.

Next are Dutch paintings, including Rembrandt and the so-called "Little Masters of Holland,"—little only in the size of their canvases. A Rembrandt portrait of a wizened "Old Man" is believed to be of the artist's father, Harmen van Rijn, the miller of Leyden. One of Rembrandt's few mythological subjects pictures "Mercury and Danaë" (1652), and shows his wonderful mastery of light, particularly appropriate to Danaë, upon whom Zeus showered his golden gifts. One recalls how Danaë, though imprisoned by her father in a brazen tower in hope of thwarting the oracle, was nevertheless sought out by Zeus and became the mother of Perseus; whereupon her father in further effort to prevent the fulfilment of the warning, set mother and child adrift on the sea in a brazen chest. From this peril they were rescued, however, in order that the romantic destiny of Perseus might be carried out.

A fine Gabriel Metsu (1630-1667), entitled "The Usurer," shows a tearful

woman about to part with her jewels to a money-lender, who has spread his coins temptingly before her.

In contrast now, we turn from Dutch to Flemish painting. In the superb "Charles I. and Henrietta Maria and their Children" the Boston Museum owns a Van Dyck Stuart group of perhaps equal or even greater value than the famous portrait in New York of the handsome Duke of Lennox. Though King Charles was beheaded, his children pictured here ruled later, the elder as Charles II. and the little one as James II. of England. The beautiful Queen, daughter of Henry IV. and Maria de' Medici of France, is said to have "won the love of the errant prince Charles by a single glance." This group was one of the many painted during the artist's long residence in England.

To the American painter, Gilbert Stuart, many portraits of Washington in various cities are attributed. But, according to the artist, the Boston Athenæum owns the only original painting in this country, and this picture is loaned to the Museum of Fine Arts. Stuart made many replicas, of course, and these may be seen elsewhere.



COROT

CORCORAN GALLERY, WASHINGTON

WOOD GATHERERS

The charming "Boy with the Torn Hat," by Thomas Sully (1783-1872), is well known.

Turner's "Slave Ship"—a glowing canvas of red and orange sunset over a wreck at sea—is reported to have aroused more discussion than any other picture ever brought to this country. Of it Ruskin says, "I believe, if I were reduced to rest Turner's immortality upon any single work, I should choose this; the color is absolutely perfect." Yet the metaphysical Inness, on the other hand, called it "the most infernal piece of claptrap ever painted. There is nothing in it," he said. "It is not even a fine bouquet of color." But William Morris Hunt (1824-1879), when asked if he thought the "Slave Ship" worth ten thousand dollars, replied, "Well, I see a good many ten thousands lying around, but only one 'Slave Ship.'"

Of the Fontainebleau-Barbison School of Romantic Naturalism, Millet is perhaps most famous. His "Harvesters Resting," in the Boston Museum, is quite in keeping with his well-known ideals of the dignity of manual labor as expressed, also, in "The Gleaners" (p. 194) and other pictures. "The Shepherdess" is

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another Millet in Boston, and suggests the artist's own words: "I would wish that the beings I represent should have the air of being consecrated to their position and that it should be impossible to imagine that the idea could occur to them of their being other than that which they are—the beautiful is the suitable."

Of Millet, his contemporary Corot of the Barbison School says: "His painting is for me a new world; I do not feel at home there—I see therein great knowledge, air, and depth, but it frightens me; I love better my own little music."

The harmony of Corot's music is always present in his pictures, and it is not lacking in "Dante and Virgil," in the Museum of Fine Arts. It tells the story of Dante, about to begin seeking Beatrice in the unknown:

"Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward pathway had been lost."

This picture shows, as in the poem, a panther and a lion. As Dante was fleeing before these terrors, quite as most of us incline to give up our fine projects in the face of discouragement, he is met by

Virgil, whom we see guiding him to Beatrice, of whom he says to Dante:

“With her at my departure I will leave thee.”

We almost wonder if Millet were familiar with this interesting and famous scene when he asserted: “Corot’s pictures are beautiful, but they do not reveal anything new.”

Several Whistler portraits are especially worthy of note, including the “Little Rose of Lyme Regis” and “The Blacksmith of Lyme Regis.” The former recalls Whistler’s “Study in Rose and Brown,” in the Muskegon Gallery, Michigan, which seems to be the “Little Rose” of Boston grown a bit older.

Whistler’s credo in painting, from the “Gentle Art of Making Enemies,” is perhaps better expressed in other works of his than these in Boston, unquestionably fine though they are: “As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or color.”

John La Farge, who has been called the “American Nestor,” is represented in a striking and beautiful painting,

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"The Halt of the Wise Men," the coloring of which may suggest the opalescence of stained-glass.

Another interpretation of the mystery of "The Sphinx" is presented by Elihu Vedder's picture, showing an African leaning his ear to the lips of the silent Sphinx, in the midst of the vast desert. There is always more than a hint of mystery in Vedder's painting, and it is strongly present in the great "Lazarus"—a face filled with wonder.

Sargent's portrait of "The Misses Boit" is of four little girls, who have stopped their play for a moment and given the artist just time to catch them on canvas, pinafores and all. Though born in Florence, John Singer Sargent is an American, our greatest living portrait painter, and something even more, as all will say who see his decorations in the Boston Public Library.

Two other Americans must not be omitted: Winslow Homer (1836-1910), well represented in "Fog Warning," a picture of a fisherman in an open dory pulling for his distant ship. Homer lived for years at Scarborough, Maine, and thus knew well the moods of ocean, which he loved to paint. The second is

John W. Alexander (1856-1915), who tells a romantic story in "Isabella and the Pot of Basil," recalling Keats' poem of the old medieval legend. The picture is a weird and exquisite harmony of color and composition.

The early Italian Schools are included in the Boston Museum. Especially worthy of mention is a beautiful Fra Angelico, "Madonna and Child"; there are also many other fine primitives. The School of Painting of the Museum of Fine Arts is well known.

In the Public Library of Boston are three great series of mural decorations, in addition to the charming ceiling design of the Children's Room, which all will wish to see.

The important wall paintings (1896) of the stairway and upper hall by Puvis de Chavannes are seen first after entering the building. These works were finished abroad and brought to this country so that the artist did not know quite their environment in making them. As the leading French mural painter of the nineteenth century, Puvis leaned strongly toward the early primitives, a Romantic tendency which is plainly exhibited in the upper picture of "The Muses Salut-

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ing the Spirit of Enlightenment." This design aroused much discussion on account of its flatness, low tones of color, and strange drawing, though it has now become very generally accepted. The eight beautiful panels of the "Arts" and "Sciences" were more readily appreciated by American critics.

"The Quest of the Holy Grail," by Edwin Austin Abbey, is too well known to require description. To appreciate this story of Galahad, however, each picture must be carefully studied, its gorgeous color and virile composition observed, and its place in the series understood. This is the latest great interpretation of a theme which inspired renewed exposition in both painting and poetry during the nineteenth century.

Passing now to the third floor, one enters what has been called "an American Sistine Chapel" of magnificent wall and ceiling decorations by John Singer Sargent. In this "Pageant of Religion" Sargent portrayed first the triumph of monotheism over the polytheism of the ancient world. The "Frieze of the Prophets," unveiled in 1885, with its vivid delineation of Judaism in Old Testament character, has long been

ranked with Michelangelo. The second series, entitled the "Dogma of the Redemption," finished in 1903, illustrated in a quite different style the Christian theme of the New Testament. At Christmas, 1916, the third portion of this great work was opened to the public, termed officially "Judaism and Christianity, a sequence of mural decorations." The allegorical treatment of this latest part shows a new side to the artist, so generally recognized as a great portrait painter. He becomes now a Romantic mystic. The recent subjects, in gleaming gold and brilliant colors, represent the following: "Judgment," on either side "Heaven" and "Hell"; "Law" with "Gog and Magog" on one side, and on the other "The Messianic Era," suggesting anew the redemption of man in the youth of the race. The joyousness of the "Ancilla Domini" (Handmaid of the Lord) or "The Madonna and Child" is matched by the grief of the "Mater Dolorosa, or The Madonna of Sorrows." The former is a young girl; the latter an older woman. Likewise, "The Five Sorrowful Mysteries of the Rosary" are balanced by "The Five Joyful Mysteries of the Rosary." Sar-

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gent has treated his subjects with the greatest seriousness, and revives the religious enthusiasm of the Renaissance. It will be interesting, however, to see what place this great work will come to occupy in the growing metaphysical thought of future generations.

Mrs. John Lowell Gardner has served well the cause of art in our country in bringing to America a rare collection of old masters, housing it in a palace of Italian character, open at suitable times to the public.

To mention but a few of her wonderful treasures, we may begin with the "Madonna" known as the "Chigi Botticelli" because once owned by Prince Chigi in Italy. This is also called the "Madonna aux Épis," from the wheat ears which the Madonna is taking in her fingers, as offered by the angelic St. John. Prince Chigi was forced to pay a large fine for permitting this work to leave his country.

The Giorgione "Head of Christ," bearing the Cross, is one of the most beautiful acknowledged paintings of this master. The face suggests the "Knight of Malta" (p. 224) in its purity and sweetness of expression.

Many other notable works are found in the Gardner collection, including a "Pietà" by Raphael. Titian's famous "Europa" is a large canvas seventy inches tall and eighty inches wide, which once belonged to Philip IV. of Spain, for whom it was painted. It pictures brilliantly the story of Ovid and other ancient writers. Europa was a Phœnician maiden, whose beauty, it will be recalled, charmed the sensuous Zeus. Taking the form of a white bull, he carried her away to Crete, where she bore Minos, later to be King, with the celebrated Minotaur of legend. In Titian's picture Europa rides through the waters on the back of the metamorphosed Zeus, followed by three sportive Cupids, one of them on a dolphin. Rubens made a copy of this picture, now in the Prado at Madrid, and of it he wrote that "to him it was the first picture in the world."

The State House in Boston has interesting mural scenes from the history of Massachusetts, executed by American artists.

CHAPTER IX

WASHINGTON AND OTHER AMERICAN CITIES

"A Nation announcing itself, (many in one,)
I myself make the only growth by which I can be
appreciated,
I reject none, accept all, reproduce all in my own
forms."

—WALT WHITMAN.

Our National Capital is far richer in collections of fine pictures than seems to be generally known, though the steady stream of visitors to the National Gallery of Art, the Corcoran Gallery, and the Library of Congress suggests that many are aware of the opportunities here.

Writing of the National Gallery of Art, the Assistant Secretary of the Smithsonian Institution, in charge of the National Museum, says that more than sixty years ago "the Congress of the United States directed the formation of a gallery of art for the nation," and "although the growth of the collection has depended entirely on gifts and bequests, . . . in the lines of the contemporary .

American paintings and oriental art the Gallery has attained a prominence which has brought world-wide recognition."

The National Collections are now housed in the north hall of the new building of the Natural History Museum, but it is anticipated that a national gallery building will be erected in the near future for the accommodation of the rapidly growing body of art works.

The most noteworthy art event of recent years is the building of the Freer Gallery now under way in the Smithsonian grounds. Mr. Charles L. Freer of Detroit provides the building at a cost of a million dollars to hold his collections which will be retained in Detroit until the Gallery is finished. These have as their central feature one of the most important groups of oriental art in the world, being especially rich in works of the early Chinese and Japanese masters. Hardly less important are the rare art works in oriental pottery and bronze, and to these vast riches are added many pictures by American artists, comprising no less than sixty-two notable Whistler oil paintings, and an even larger number of his water-colors and pastels, besides the famous Peacock room (which

is to be set up complete in every original detail) ; also works of many other American artists, including Dewing, Childe Hassam, Sargent, Winslow Homer, Abbott Thayer, Gari Melchers, and Tryon.

One of the most beautiful as well as most highly valued pictures in the National Gallery is the lovely "Madonna and Child" (facing this chapter), by Bernardino Luini, whose style has been likened to that of Leonardo da Vinci. Ruskin, indeed, in a well-known passage, ranks him above Leonardo. This scene shows an unusual grouping, the Child is taking the first step, just learning to walk, leaving the Mother's arms for that high destiny, which she feels with tender premonition though she knows not why.

In the same room (Harriet Lane Johnston Collection) is an interesting portrait of the late King Edward VII., as Prince of Wales, a handsome youthful figure of military bearing in red uniform, painted by Sir John Watson Gordon. This picture was sent to ex-President Buchanan, in 1862, following the memorable visit of the Prince in 1860 to the United States. A personal letter from the Prince accompanied it, and may be seen with this collection, to which be-



LUINI

NATIONAL GALLERY, WASHINGTON

MADONNA AND CHILD

long also two letters from Queen Victoria to the President. Miss Lane, who is mentioned in these letters, was the President's niece and was mistress of the White House during his administration, as Buchanan was unmarried. She afterward became Mrs. Johnston, and through the terms of her will this important collection came eventually to the National Gallery.

Perhaps the most generally interesting feature of this collection is Rositer's painting representing a large party of visitors before the tomb of Washington at Mount Vernon. It includes portraits of the Prince, President Buchanan, Miss Lane, and many other personages of prominence at that period.

In this remarkable collection should be observed a Constable landscape and several fine portraits from the early English School. These include the beautiful Romney, "Miss Kirkpatrick" (p. 80), a harmony of exquisite coloring and composition, with delicacy of expression and beauty of flesh tones. Almost equally charming is the Reynolds of "Mrs. Hammond," together with the Hoppner of "Mrs. Abington," and the Sir Thomas Lawrence of "Lady

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Essex as Juliet," a brilliant delineation of spirited English grace.

The William T. Evans Collection includes examples of eighty-five American artists. Among these are four from the great landscape painter, George Inness. "September Afternoon" (p. 116) (dated 1887) is a glow of autumn color.

Winslow Homer's "High Cliff Coast of Maine" shows the characteristic rocks and surf so often appearing in this artist's work. Three of Homer D. Martin's (1836-1897) landscapes and three by Ralph A. Blakelock are of interest.

The American mystic, John La Farge, is well represented in the "Visit of Nicodemus to Christ." The Saviour is saying, "Ye must be born again," as He looks compassionately at the sitting Nicodemus, who holds open before him the Book of the Law. Harmonious low tones suggest night.

"The Cup of Death," by Elihu Vedder, is one of the illustrations for the "Rubáiyát of Omar Khayyám."

Other interesting works in the Gallery are Ribera's (1588-1652) "Job and his Comforters," examples of Frederick Remington, Kenyon Cox, Henry Ward Ranger, Twachtman, George Fuller and

his son Henry Brown Fuller, J. W. Alexander, A. H. Wyant, and numerous important pictures on loan, including a Hogarth, a brilliant Raeburn, and a Nicholaas Maes.

The "Aurora," by F. E. Church (who painted the famous "Niagara" in the Corcoran), and Healy's full-length of the French statesman Guizot are noteworthy, besides American portraits of Washington, Lincoln, Jackson, and other national characters.

Elizabeth Nourse's "Fisher Girl of Picardy" (p. 104) is a brilliant study of French peasant life, by an American woman painter whose work has received high recognition both in this country and abroad.

A remarkable collection of eighty-two sketches by contemporary French artists is also on exhibition. This was "presented (July, 1915) to the people of the United States by the citizens of the French Republic as a token of their appreciation of the sympathetic efforts of American citizens toward relieving the distress occasioned by the European war." A variety of styles are to be seen here, the work of such well-known French artists as Besnard, Bonnat, Ca-

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rolus-Duran, Harpignies, Lhermitte, Henri Martin, Ménard, and Rodin.

In the White House, Washington, are to be seen interesting portraits, including Lincoln and other noted Presidents. Seymour Thomas' recent portrait of President Wilson is a striking character interpretation. Sargent's "Roosevelt" is here, considered by the artist one of his best portraits. George Frederick Watts' "Love and Life" (Frontispiece) divides the time between the White House and the Corcoran; in the present administration it has been recalled to the White House. It is a lovely thing to those who understand its symbolism.

The Corcoran Gallery of Art, founded in 1869 by the late William Wilson Corcoran, "for the purpose of encouraging American genius in the production and preservation of works pertaining to the Fine Arts," is conspicuous in examples of the American School, and it has fine European subjects, especially the Barbison School. From this group is Corot's "Wood Gatherers" (p. 130), considered the most valuable picture in the Corcoran Collection and estimated at between \$125,000 and \$150,000. The artist signed this canvas in his last illness, at

the age of seventy-nine. The first motive was an old study by another painter of a landscape with St. Jerome at prayer. Even in his closing moments Corot was painting in thought, for he moved his right hand to the wall and said, "Look how beautiful it is! I have never seen such admirable landscapes."

Of Daubigny, Dupré, Troyon, Jules Breton, and others there are interesting subjects.

"Charlotte Corday in Prison" is a popular picture by Charles Louis Müller (1815-1892), called "Müller of Paris."

"The Warrener," by George Morland (1763-1804), is a typical English cottage and farmyard, of the early English School which was led by Constable.

Lhermitte's large peasant picture, "La Famille," cannot be overlooked, nor another favorite, "The Helping Hand," by Émile Renouf (1845-1894), of a little girl with her hand on the oar, aiding a sturdy old fisherman, perhaps her father, to pull the dory home.

An "Interior of a Cottage," by Josef Israëls, shows a mother sewing for her little one asleep in its cradle; light stealing in from the curtained window at the left touches the flowers on the table and

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softens the faces, intensifying the sympathetic atmosphere characteristic of this painter of Dutch peasant life.

The portrait of "Otto Fürst von Bismarck," by the noted German artist Franz Lenbach (1836-1904), though in a very low tone, is an interesting picture of Count Bismarck.

Another German artist, a contemporary of Lenbach, is Ludwig Knaus (1829-1910), whose "Forester at Home" represents an interior of a hunter's lodge. The forester, engaged in smoking and with dreamful eyes, is seated by the blazing fire, his dogs beside him.

Of American painters, Frederick Edwin Church's (1826-1900) "Niagara Falls" is especially fine. This picture when exhibited in Paris at the International Exhibition in 1867 received a medal of the second class, a triumph for American art in those early days. It has been said that "indeed this picture formed an era in the history of native landscape art, from the revelation it proved to Europeans."

The large "Cupid and Psyche," by Benjamin West, is in the academic French style.

Childe Hassam's "The New York

Window " is a study in blue and yellow tones of a girl by a wide window. It was purchased by the Corcoran Gallery in 1912, when it was awarded the first William A. Clark Prize of \$2,000, accompanied by the Corcoran Gold Medal.

The charming portrait, "Girl with Muff," by Philip L. Hale, son of the late Rev. Edward Everett Hale, was purchased by the Gallery from the Fifth Exhibition of Contemporary American Oil Paintings in 1914.

Two fine works by George Henry Boughton are "The Heir Presumptive"—showing an English estate where a little boy is walking, accompanied by his dog and nurse and followed by his pony,—and the "Edict of William the Testy," a spirited Dutch-looking group of early settlers, a picture which illustrates a passage from Irving's Knickerbocker History of New York, Chapter VIII.

Richard Norris Brooke's "Pastoral Visit" is a typical interior of a southern darky cabin, on the occasion of the colored minister's visit,—a popular picture.

A rare Inness, "Sunset in the Woods," is thus explained by the painter: "The

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idea is to represent an effect of light in the woods toward sundown, but to allow the imagination to predominate."

Another interesting collection in Washington is the O'Connor Art Gallery of Trinity College, which "includes nearly a hundred magnificent paintings in oil which represent all the great historic schools of painting. . . . The Holahan Social Hall contains many precious and rare pictures, works of the Old Masters."

In the Library of Congress, an extended series of brilliantly colored mural paintings by American artists attracts many visitors. In the entrance pavilion Lyric Poetry is symbolized. The central figure is the Muse, "laurel-crowned and bearing a lyre." She is attended by the nymphs Passion, Beauty, Mirth, Pathos, Truth, and Devotion.

The Poets are presented as youthful subjects in six paintings: Emerson as winged "Uriel"; Wordsworth, the meditative "Boy of Winander" (England's most beautiful lake); Milton, by "Comus"; Shakespeare, by "Adonis," a prone figure; Keats, as lovely "Endymion," deep in thought, beside him on the ground his shepherd's staff, and

in the west a thin new moon; Tennyson, as "Ganymede," borne by an eagle.

"Joy" and "Memory" are idealized in an arch-painting with a Wordsworth inscription:

"The Poets, who on earth have made us heirs
Of truth and pure delight by heavenly lays."

Greek mythology forms the subject of Walter McEwen's illustrations of the legends of "Paris at the Court of Menelaus and Helen," "Bellerophon," "Perseus," "Prometheus," "Theseus," "Achilles," "Hercules," "Jason," and "Orpheus."

Frederick Dielman's two mosaic mantels of rare Italian marble representing "Law" and "History," in the Representatives' Reading Room, are considered "the richest and most beautiful adornments of the building."

"Government of the Republic" is symbolized, in the entrance pavilion to the Reading Room lobby, in mural paintings by Elihu Vedder, entitled "Government," "Good Administration," "Peace and Prosperity," "Corrupt Legislation," and "Anarchy."

"The Evolution of the Book" forms John W. Alexander's six panels,—of

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which "The Cairn" illustrates the cave man; next "Oral Tradition," followed by "Hieroglyphics," "The Pictograph," "The Manuscript," and "The Printing Press."

Charles Sprague Pearce's paintings have for their theme, as elements of civilization, "The Family," "Religion," "Labor," "Study," "Recreation and Rest." The Muses inspire Edward Simmons' nine panels.

On the second floor, George W. Maynard symbolizes the Virtues, as eight floating female figures; elsewhere the same artist represents "The Discovery and Settlement of America." "Wisdom," "Understanding," "Knowledge," and "Philosophy" are pictured by Robert Reid.

The mosaic of "Minerva," by Elihu Vedder, is notable in its careful arrangement of design. Benson's "Seasons" and "The Graces" may also be mentioned. Kenyon Cox celebrates in two groups "The Sciences" and "The Arts." Bela L. Pratt pictures "The Seasons" in four medallion sculpture reliefs. "War" and "Peace" form the subjects of Gari Melchers' two panels.

In these brilliant frescoes of the Li-

brary of Congress we find, perhaps, the most truly American gallery in the world.

Baltimore is an important art center from the Walters Gallery, a remarkable private collection of more than a thousand paintings; at specified times open to the public.

It was Mr. Walters' purpose to represent the history of Italian art rather than to fill his gallery with masterpieces; but he has masterpieces, too, such as the "Madonna of the Candelabra," attributed to Raphael, and the "Virgin and Child" by Fra Lippo Lippi, a picture full of human interest to those who recall Lippi as the monk, who was forgiven and permitted to marry, and whose beautiful wife Lucrezia was so often the model for his pictures. The Venetian School has a fine example in the "Virgin and Child with Saints and Donor," by Crivelli; also a "St. George and the Dragon," attributed to Carpaccio.

The German School includes a Dürer picture of "Nuremberg," the artist's birthplace, and works of both the Holbeins, with a fine "Portrait of an Ecclesiastic" by the Younger.

The Barbison School is rich in eight Millets, among them the beautiful nude, "La Baigneuse," known as "The Goose Girl," and the large canvas, "Martyrdom of St. Sebastian." Rousseau's noted landscape, "Le Givre—Winter Solitude," is called also "The Hoar Frost" (painted in 1845). Of this series Caffin says: "American collectors were among the first and the most generous clients,—not only of Rousseau but of the whole Barbison group." . . . And he adds that "it is in this country that the greatest number of fine examples of their work exists."

Delaroche's original sketch for "The Hemicycle" is considered especially choice, as the artist alone painted it, while on his large finished work in the École des Beaux-Arts, Paris, he permitted his students to fill in the picture and then retouched it.

The Walters Gallery owns, also, eight excellent examples of Fortuny, of Meissonier five, and no fewer than thirty-five Turners including water-colors. The early English School is well represented. There are also paintings by Géricault, Gérôme, Baudry, and Puvis de Chavannes.

In the new Court House, Baltimore, are fine historical and symbolic mural paintings by Jean-Paul Laurens, La Farge, Blashfield, and C. Y. Turner.

The Pennsylvania Academy of Fine Arts is possibly the best portrait gallery in America. It has an interesting Gilbert Stuart of the famous White House beauty, Dolly Madison. Another is a charming girlish portrait of the great actress, Fanny Kemble, painted by Thomas Sully (1783-1872). Though born in England, Sully is reckoned with American painters, as he came to live in the United States when but nine years old.

Miss Cecilia Beaux's interesting study, "A New England Woman," was exhibited in 1896 at the Paris Salon, and received so much praise from the French that the artist was honored with associate membership in the Société Nationale des Beaux-Arts, and four years later was made an *associataire*, an honor which she was the first American woman painter to receive. Miss Beaux's almost romantic rise to fame is richly deserved, for it is the result of hard work.

The best-known picture of Benjamin West is here, a tragic scene of many fig-

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ures called "Death on the Pale Horse." West was a Quaker boy, who had much difficulty at first in winning the Friends' approval of his bent toward art.

"The Violinist" is a pleasing work, by Bartolomeus van der Helst (1613-1670), and reminds us that the painter was Rembrandt's rival, and so fickle is popular taste that Amsterdam in that day actually turned toward van der Helst instead of to the great master, who died in poverty.

American landscape painters are well represented. Twachtman's "Sailing in the Mist" has an almost metaphysical quality, so delicately is it painted.

The Wiltach Gallery in Philadelphia illustrates the early schools and the development of art in Europe and America. Tiepolo's "Last Supper" is a work of deep interest, and has been compared in expressiveness with Leonardo's greater vision of the same. In Tiepolo the pose of the figures suggests the startled question on the lips of each, "Is it I?"

Of the Spanish School, Ribera's "St. Sebastian" here is an interesting, though melodramatic, picture. Ribera (1588-1656) followed not quite a century after Velasquez. St. Sebastian's martyrdom

was a favorite subject with the old masters. You remember he was twice martyred for his faith, by order of the Emperor Diocletian. First, he was shot through with arrows, being left for dead, but a kind friend rescued him and nursed him back to life again. He presented himself once more before the Emperor, who, thinking it must be an apparition, inquired in great astonishment who he was. Being assured that it was again Sebastian, he ordered him beaten to death. His body was finally interred in the Catacombs.

Another interesting Saint is recalled by Murillo's "St. Anthony of Padua." This monk of St. Francis' order came to rank next to the founder. One of many legends of him is that once, when preaching a funeral sermon over a rich man, Anthony denounced the dead man's love of money and said, "His heart is buried in his treasure chest; go seek it there and you will find it." Sure enough, his friends looked in the money chest, and there was the rich man's heart. But turning to the man's body, they looked in the usual place for hearts, and none was there at all!

Another of Sorolla's characteristically

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happy bathing scenes is "The Young Amphibians." This modern Spanish painter's love for gorgeous color readily betrays his nationality.

A Ruisdael landscape represents one of his "portraits of Holland," as Fromentin called them. Constable's "Old Brighton Pier" is a fine bit of English sea-coast.

The Wilstach Gallery owns an unusual Millet in "Solitude," the deep winter stillness of which recalls the artist's words, "The gay side of life never shows itself to me. I do not know where it is. The gayest thing I know is the calm silence which is so sweet both in the forest and in the fields."

An Inness landscape, "The Short Cut," pictures a wide countryside; a bent figure is crossing a stream, and in the far distance is seen the curling smoke of a railway train.

Whistler's "Lady with the Yellow Buskin" recalls the laced half-boot worn by Athenian tragic actors, hence tragedy; but what is the tragedy of this interesting woman, calmly playing with her glove?

The great Widener collection of Philadelphia, though not yet open to the

general public, contains many wonderful pictures. Rembrandt's most celebrated landscape, "The Mill," is now here.

The Carnegie Institute of Pittsburgh has an interesting and valuable gathering of modern artists, well deserving of a visit.

In Buffalo the Albright Gallery possesses a striking Inness, "The Coming Storm." Ranger's group of "Sturdy Oaks" is the work of another true American painter. Childe Hassam is represented in a New England landscape, characteristic in delicate color tones, "The Church at Old Lyme," and Thomas Dewing has a character study, "The Lady with the Macaw."

Viewing the pictures in the Cleveland Museum of Art one finds some interesting early examples, of which Luini's "Salome with the Head of St. John" is a group of four wonderfully expressive faces, belonging to the Holden collection. Leonardo da Vinci's "Virgin and Child" is another rare and beautiful picture. With both Luini and Leonardo, facial expression is carried far. In the latter, we see, through open windows behind the Madonna and Child, a bit of

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Italian landscape, palaces, groves, and water with figures on the shore.

The "Portrait of Eleanor of Austria," by Jean Gossaert (c. 1470?-1541), called Mabuse, is a face as fresh as though painted to-day, but it has about it that beautiful medieval serenity so rarely seen to-day. The rich jewels worn by this regal lady are as carefully painted as her gracious features. The composition is excellent.

Frans Hals' "Portrait of Willem van Heythuysen" shows a cheerful Hollander, and Velasquez's "Man with a Wine Glass," a Spanish bravo. A Claude Lorraine landscape is another treasure, among the French paintings. Puvis de Chavannes is represented in a striking picture, "Christian Inspiration," suggesting the art of the Middle Ages and the Renaissance, showing the artists and decorators at their tasks. Jules Breton's "Tired Gleaner" is a pleasing girlish figure, and still more interesting is Millet's "The Seated Spinner," a meditative young girl in a woodland at the foot of a big tree,—her eyes wide to something we cannot see,—an inner vision, a true Millet quality.

Fine portraits here are by Raeburn,

Gainsborough, Reynolds, and the "Portrait of Queen Henrietta Maria" by Van Dyck, a strong profile view of this lovely French queen of England.

Of American painters may be mentioned "The Monastery of Our Lady of the Snows," by Frederick Church (who painted the celebrated "Niagara" in the Corcoran Gallery of Washington), "The Setting Sun," by Inness, an unusually fine landscape with this artist's qualities of repose, three by Winslow Homer, and "The White Girl," by Whistler.

The Detroit Museum of Art has valuable European works. These include a splendid Rubens group, "Abigail Meeting David with Presents," the story of which is told in I. Samuel 25. In the picture we see a very striking David raising the comely Abigail from the ground. Among the women attending Abigail, may be seen the face of Rubens' first wife and perhaps the second, both so dearly beloved. The picture is filled with color, life, and action.

Bellini's "Portraits of an Italian Nobleman and his Wife" present an interesting character study, no less individual than the more spiritual face of "Mary Magdalene" (p. 60).

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Quinten Matsys (1466-1531?), the Dutch Flemish painter, is represented in a realistic "Virgin and Child," painted against a background of Flemish landscape, intended for Jerusalem. Tradition says that Quinten Matsys was called in his day the "Blacksmith of Antwerp," but became a painter in order to win the father's consent to wed the young woman he loved. There are other interesting Dutch pictures in the gallery.

Rembrandt Peale's (1778-1860) large canvas, "The Court of Death," was painted more than half a century ago in emulation of West's melodramatic "Death on the Pale Horse" in the Pennsylvania Academy.

The American School is also included in this collection. There are striking works by Mr. Gari Melchers, a native of Detroit, whose mural decorations in the Library of Congress have already been mentioned. Elizabeth Nourse's "Happy Days" is here.

In Chicago the Art Institute perhaps attracts more visitors annually than any other gallery in America, with the possible exception of Washington.

Of the Dutch there are Frans Hals'

picture of his son, the "Portrait of Harman Hals," a typical character study, also a fine Rembrandt "Portrait of a Girl," and examples by the lesser Dutch masters. Van Ruisdael and Hobbema are splendidly represented in "The Castle" by the former and "The Water Mill" by the latter.

Rubens' striking "Portrait of Marquis Spinola" is the likeness of a noble Spanish military personage. Spinola besieged the Netherlands for his sovereign with much success. Rubens no doubt knew him personally, for it was through Spinola's influence that the Spanish Archduchess Isabella, ruler of the Netherlands, sent Rubens to Spain. An exceedingly beautiful Van Dyck is the "Portrait of Helena Dubois." Another Sorolla sunshiny bathing scene is called "The Two Sisters."

Chicago owns fine Inness landscapes, notably the "Early Morning" and "The Home of the Heron." "Some persons suppose that a landscape has no power of conveying human sentiment," says Inness. "The civilized landscape peculiarly can; and therefore I love it more and think it more worthy of reproduction than that which is savage and un-

tamed. It is more significant." This thought recalls Bobby Burns' remark, as, standing beside a friend, they surveyed a wide Scotch moor. Far away in the distance a little smoke was rising from the chimney of a humble cottage. It was the only sign of human life. "And that," said the poet, "is more to me than all the rest."

It is appropriate that the Scotch-American painter, William Keith, who was a friend of Inness, should have also a fine landscape, "The Coming Storm,"—a title several times used by Inness for different subjects. Their similarity of thought is suggested in Keith's words: "The sentiment is the only thing of real value in my pictures, and only a few people understand that."

Elizabeth Nourse has here a portrait study, "Mother and Children."

Whistler's group "In the Studio" includes the artist's own portrait—a full-length figure of the "butterfly"—as he styled himself. A critic says of this lovely picture: "The colors are merely dusted on his canvas; and he has not thought good to 'finish' his ladies' figures—one has no arms!" The artist painted several replicas from the origi-

nal of this "Studio" picture, as he liked the subject so well.

Jules Breton's most popular picture, "The Song of the Lark," is in Chicago. It is considered the artist's finest work. While it possesses a happy quality, Breton's painting lacks the depth of feeling of Millet, which is so well shown here in his picture, "Bringing Home the New Born Calf," radiating a tender mother-love, in the cow's homely affection for her offspring. A Troyon sheep picture is the "Return from the Market," with interesting peasant figures. Edouard Manet's portrait of "The Beggar" illustrates the impressionistic realism for which this artist is famous.

In the Layton Gallery of Milwaukee is a fine collection, the gift of Mr. Frederick Layton and his wife in 1888, with works by such artists as Bastien-Lepage, Anton Mauve, Mesdag, Constable, Corot, and Inness.

The Cincinnati Museum owns a rare treasure in Titian's "Portrait of Philip the Second," painted about 1550. Besides many others, Elizabeth Nourse's picture, "Peasant Women of Borst," is here, Cincinnati being the artist's birthplace; also John W. Alexander's portrait

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of "Auguste Rodin," the greatest living French sculptor and exponent of modern art.

In the Delgado Museum, New Orleans, Koopman's "On the Rocks after the Storm" is a wonderful glow of sunlight bursting through clouds over a stormy sea. Augustus Koopman is a South Carolinian, and a strong painter. Robert Henri's "Spanish Gypsy Girl" is an interesting loan picture here.

The St. Louis City Art Museum has a charming portrait by George Fuller (1822-1884) of his little son, called "The Fuller Boy." An Inness, "The Approaching Storm," has the same title used elsewhere but for quite different subjects. A character study by Sorolla, called "Another Marguerite," is in somber contrast to the artist's gay bathing scenes elsewhere. It pictures a woman prisoner with two guards in a third-class railway carriage in Spain; intense grief marks the picture. St. Louis has also one of Puvis de Chavannes' great pictures, "Charity," teaching its lesson, like the Sorolla, though in a different way.

The Crocker Art Gallery of Sacramento owns a Luini "Madonna and

Child," with characteristically pleasing faces, and a playful though entirely different child from that of the Luini in the National Gallery (p. 142).

Correggio's "Venus and Adonis" is a valuable picture here. The subject was a favorite with the old masters. Correggio has given it almost the modern French realism.

Here also are Van Dyck's "Three Wise Men" and Murillo's "Gypsy."

A beautiful landscape by Thomas Hill (1829-1908) of "The Yosemite Valley" is well known through the Prang color reproductions.

In the Emanuel Walter Collection the San Francisco Institute of Art owns several fine examples of the Barbison School, including a Corot landscape, one of Millet's sketches, a Daubigny, a Rousseau landscape, and cattle studies by Troyon and Dupré. Two fine pictures of mountain scenery are Keith's "Summit of the Sierras" and "The Mountain Top."

So with delightful anticipation the art lover may turn to any large city in the United States, with the confident expectation of finding there at least the beginnings of a grand collection.

PART IV

PICTURES TO SEE IN EUROPE

CHAPTER X

PICTURES TO SEE IN LONDON

"When a man is tired of London he is tired of life for there is in London all that life can afford."

—BOSWELL'S *Life of Johnson*.

Among the many fine collections of painting in London, we may speak of three: the National Gallery in Trafalgar Square, erected in 1832 and several times enlarged, containing about 1,200 pictures; the National Gallery of British Art at Millbank on the Thames Embankment, called the Tate Gallery from the donor, Sir Henry Tate, inclosing especially contemporary art, with nearly a thousand pictures, and the National Portrait Gallery, adjoining the former, and having more than 1,600 portraits of eminent men and women.

Let us visit first the twenty-four rooms of the National Gallery, devoted to the earlier schools of painting. Beginning with the Tuscan School, "The Madonna and Child Enthroned," attributed to Cimabue, is of much interest, though

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modern critics have taken away our faith in real Cimabues. This work of Cimabue's school and the "Coronation of the Virgin" by Giotto recall Ruskin's words: "The early efforts of Cimabue and Giotto are the burning messages of prophecy, delivered by the stammering lips of infants."

Botticelli's "Nativity of the Saviour," "Portrait of a Young Man," and the famous "Mars and Venus" should be noted for their striking contrast. The "Mars and Venus" is one of those three pictures for which the beloved Simonetta is reported to have posed undraped, and some symbolic meaning has been suggested in connection with her life.

Andrea del Sarto's "Portrait of Himself" is a fine work, expressive of the artist's subtle temperament. His richly colored picture of "The Holy Family" is full of atmosphere and mystery. The "Virgin and Child with St. John," attributed to Fra Bartolommeo (1475-1517), reminds one of Raphael. A large, though less pleasing, picture is Filippino Lippi's "The Virgin and Child with St. Jerome and St. Dominic."

An "Entombment," by Michelangelo, is a youthful and unfinished work in tem-



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pera on wood, and a more striking and beautiful picture attributed to him is "The Madonna and Child with John the Baptist and Angels." The Child tries to pull away from his Mother the book she is holding—a human child, suggesting, too, divine inspiration, as what natural, beautiful child does not!

Fra Angelico's "Adoration of the Magi" is a notable picture, more pleasing than his "Christ with the Banner of the Resurrection, surrounded by a crowd of saints, martyrs, and Dominicans," "so beautiful," says Vasari, "that they appear to be truly beings of Paradise."

The "Assumption of the Virgin," attributed to Botticelli, is noteworthy.

The Schools of Lombardy and Parma include several noted Correggios: "The Holy Family," showing a sweet mother and child; the so-called "Ecce Homo" or "Christ Presented by Pilate to the People," of which a critic says, it "has both the qualities and defects of this artist." A charming picture is Correggio's "Mercury Instructing Cupid in the Presence of Venus." This picture Ruskin couples with Titian's "Bacchus," as one of the two paintings in the gallery he would last part with.

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The Sienese master, Sodoma, a pupil of Leonardo, is represented in a splendid head of the Christ. Leonardo's "The Saviour" (p. 44) has even been attributed to Sodoma, but the prevailing opinion inclines to da Vinci.

Two other celebrated pictures must be mentioned: Leonardo's "The Virgin of the Rocks," a beautiful group in a grotto, said to be a studio copy of "La Vierge aux Rochers" in the Louvre, though each has been claimed, respectively, as the original. The second is Luini's "Christ disputing with the Doctors (or the Pharisees?)," also called "Christ Teaching," in which may be observed the faint smile and beautiful hands characteristic of Luini.

The Ferrarese and Bolognese Schools are represented, and beyond them is the Umbrian School. A famous picture here is the large fresco by Raphael's master, Perugino (1446-1523), "The Adoration of the Shepherds," representing the Virgin, St. Joseph, and shepherds adoring the Infant Saviour. In Perugino's famous triptych are to be seen "The Archangel Michael," "The Virgin adoring the Infant Christ," and "The Archangel Raphael and Tobias." The Virgin has

been compared to a Raphael, and the delicate landscape and tones of the sky to Turner. Still another splendid Perugino is "The Virgin and Child with St. Jerome and St. Francis."

The National Gallery owns no fewer than five great works attributed to Raphael. A famous one is the somewhat Byzantine "Madonna degli Ansidei," illustrating the pyramidal composition. This picture was bought from the Duke of Marlborough for 70,000 pounds, said to be the largest sum ever given by a public gallery for a single painting. The "Grand Raphael of Colonna," which was a loan exhibition here for a time but is now in the Metropolitan, New York, is an interesting contrast in composition, being an inverted pyramid. Of the other Raphaels here, the "Vision of a Knight," a youthful work, "St. Catherine of Alexandria," and "The Virgin, Infant Christ, and St. John" are all worthy of study, as is the interesting "Portrait of Pope Julius II.," said to be an early copy of the original in Florence.

The Paduan School is well represented in Andrea Mantegna (1431-1506) in "The Triumph of Scipio." Striking effects are produced by simple means, the

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figures really seem to move, and all is properly subordinated, though the painter has limited himself in color to gray tones only.

Crivelli's curious altar-piece should also be noticed, and four allegorical groups by Veronese.

Of the Venetian School, "The Knight in Armour" is another of the few works attributed with certainty to Giorgione. It shows a beautiful and dignified figure, with qualities not unlike "The Knight of Malta" (p. 224).

The Venetian Schools are rich in works of Paolo Veronese (1528-1588). The warmth of color, richness of treatment, and grandeur of style of Venetian art are all well marked in Veronese's great work, "The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the Fourth Century." Even better is the same artist's picture, "St. Helena: Vision of the Invention of the Cross," considered "one of the finest ever painted." "The Rape of Europa" presents still more famously the subject of Titian's work of the same name in Mrs. John Lowell Gardner's collection in Boston.

Titian (1477-1576), as we know, preceded Veronese and was his master. Of

the great Titians here may be named the realistic "Holy Family with adoring Shepherd," "The Madonna and Child with St. John the Baptist and St. Catherine Embracing the Divine Infant," "Bacchus and Ariadne"—a composition of many figures in glowing color—the equally radiant "Venus and Adonis," and the noble, poetic "Portrait of Ariosto." Still another impressive Titian here is "Christ and Mary Magdalene after His Resurrection," illustrating the Saviour's words, "*Noli me tangere*" (Touch Me not).

Tintoretto's "St. George Destroying the Dragon" is interesting for certain naïve qualities as much as for the Venetian richness of color. St. George appears to be mounted on a "rocking-horse," in the words of a critic, who adds, "You cannot reasonably expect a Venetian to be a good delineator of an animal he perhaps never saw."

Veronese's classic historical picture, "The Family of Darius at the Feet of Alexander, after the Battle of Issus, B.C. 333," called forth Ruskin's praise as "the most precious Paul Veronese in the world."

Giovanni Bellini is represented in the

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masterly portrait of "The Doge Leonardo Loredano."

In the late Italian Schools, Salvator Rosa's "Landscape, with Mercury and the Dishonest Woodman" is a poetic picture, the theme being from Æsop's Fables. The versatile Salvator Rosa (1615-1673) was poet, painter, and musician.

In Guido Reni's works we miss the religious sincerity of earlier painters, though some of his are very pleasing. A celebrated one is his "Susannah and the Two Elders," representing the beautiful nude woman about to enter the bath in the garden of her husband Joachim at Babylon, "a work," says Ruskin, "devoid alike of art and decency." Guido's "Ecce Homo" is important.

In the early Flemish School, an advance in portraiture beyond the early Tuscan School is observed. Jan van Eyck's full-length portraits of a Flemish merchant and lady, "Giovanni Arnolfini and Jeanne de Chenany, his Wife," are pleasing for their simplicity and realism.

A particularly interesting and valuable work of very medieval style is Hans Memling's "The Virgin and Infant Christ Enthroned in a Garden." The Child is touching the open book held by

Our Lady. At the left an Angel plays upon a zither. St. George stands at the right, the slain dragon just visible at his feet. Kneeling in the foreground is the princely donor. Though the figures appear detached, yet each is a portrait, and the picture's charm lies in its quaintness and quite unworldly atmosphere. Its prevailing tone is red.

Quinten Matsys is represented in two heads, "Salvator Mundi and the Virgin Mary."

Sir Anthony Van Dyck's "Equestrian Portrait of Charles I." is considered a fine work, showing the King mounted on a dun horse and attended by Sir Thomas Morton. Another Van Dyck is "Theodosius and St. Ambrose."

Rubens' famous "Judgment of Paris" is here, a large and brilliant canvas with three very graceful female figures, and a pleasing Cupid. There are in all about thirty by Rubens, including sketches.

The National Gallery owns some seventeen or eighteen valuable Rembrandts. The most notable, in the rooms of the Dutch and Flemish Schools, are Rembrandt's "Portrait of an Old Lady," a beautiful Holland face with the lines of age softened by the white cap and ruff;

"His Own Portrait," "Jewish Merchant," "An Old Man," "A Burgomaster," "A Jewish Rabbi," and the remarkable group entitled "Woman taken in Adultery," with its "mysterious harmony" of coloring.

Smaller, but very valuable canvases, by the lesser Dutch masters, are from Van de Velde, Cuyp, Nicholaas Maes, Hobbema, van Ruisdael of whom there are at least fourteen, Teniers, Jordaens, Cornelis Janssen, Paul Potter, and De Hooch, besides Frans Hals' "Portraits of a Man" and "A Woman," not perhaps in his best style.

Of the early German School, "The Ambassadors" by Hans Holbein the Younger is representative.

The Spanish School is led, of course, by Velasquez and Murillo. The realistic head of "Philip IV. of Spain Hunting the Wild Boar," by Velasquez, is a magnificent picture. "The Spanish Admiral Pulido-Pareja" of the same artist has been called "the finest portrait in the National Gallery, perhaps in the world." So lifelike is this painting that it is said to have deceived even King Philip IV., who saw it in the studio. Mistaking it for the Admiral himself, his Majesty

cried, "What are you doing there? Is it thus that you execute my order? Is it not to you that I have confided the honor of my flag?" Perceiving his mistake, however, he said to Velasquez, the painter, "My son, you completely deceived me."

"Venus with the Mirror," or Venus and Cupid, is another Velasquez picture with a story. It once belonged to the Duke of Alva, and is known as the "Rokeby Venus," from another owner. It was purchased in 1906 for 45,000 pounds and presented to the nation. This picture, it has even been claimed, "marks the highest point the art of painting has ever reached."

Five splendid Murillos include "The Holy Family," the favorite "St. John and the Lamb," a sketch for "The Nativity of the Virgin" (the large picture is in the Louvre), a "Spanish Peasant Boy," and the "Boy Drinking."

In the rooms of the French School, there are some twelve works of Claude Lorraine (1600-1682), who influenced Turner so greatly in his early style. Turner left two works to the National Collection, stipulating that these be hung between two paintings by Claude. One

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of these, Turner's "Dido Building Carthage," in composition reminds one of Claude. This picture was such a favorite with Turner that he wished it to be his winding sheet when dead. Mr. Ruskin, however, says of this work that the artist's "eye for color unaccountably fails him." These pictures, with the two by Claude, are in the Turner Room. The larger Turner Collection is in the Tate Gallery at Millbank.

Of the French School there are also popular works by Greuze, Nicolas Pous-sin, Lancret, and Madame Vigée-Le Brun's charming portrait of herself; besides examples of the Barbison School.

In the rooms of the British School may be seen fine pictures from Hogarth to Constable, with portraits by Reynolds, Gainsborough, Raeburn, Romney, and others.

Of the Old British School, Hogarth's well-known series, "The Marriage à la Mode," is most interesting and worthy of study as to technique. The famous "Shrimp Girl," balancing on her head a basket of her wares which she is crying forth, is admired by many for its fresh color and other strong qualities.

Elsewhere a series of fine Constables

and works by Morland attracts attention.

Sir Joshua Reynolds' great portraits include many famous men and women of his day. "Admiral Keppel" is the noted subject which made the artist's fame and brought hosts of sitters. "Lord Heathfield" is one of his most characteristic portraits. Heathfield, then General Elliot, it will be recalled, valiantly defended the fortress of Gibraltar in the siege of 1779-1783. In this picture, painted in 1787, the General wears on his brilliant red uniform the Star of the Garter and holds in his hand the key of the fortress. The face is filled with a lively defiance to Britain's foes. Constable calls this picture "almost a history of the defence of Gibraltar."

Other fine Reynolds portraits here are that of himself, whom he so often painted, for practice; another, known as "The Banished Lord," and the great picture of his dear friend and companion of the Cheshire Cheese Inn, "Dr. Samuel Johnson."

Perhaps the most popular, as well as the most beautiful, child portrait in the world is "The Age of Innocence" (p. 172), by Sir Joshua. "The Strawberry

Girl " is another. Sir Joshua loved to give a touch of quaintness to his youthful sitters, as in little Penelope Boothby's well-known portrait, and the young people were very fond of the artist. Once when Penelope was lost, after looking everywhere for her, some one thought to send to Sir Joshua's studio, and there was the small truant!

Another favorite child picture here is Reynolds' "Heads of Angels," painted from Lord William Gordon's little daughter in different views. Still another, formerly very popular, is "The Infant Samuel," kneeling to await the voice of God and ready to answer, "Speak, Lord, for Thy servant heareth."

Sir Joshua's famous picture of "Mrs. Siddons as the Tragic Muse," considered by many the finest portrait ever painted in England, is in the Dulwich Gallery. But Gainsborough's beautiful and almost equally famous portrait of "Mrs. Siddons" is here, and is interesting for comparison with Sir Joshua's and with the third by Sir Thomas Lawrence.

Other important Gainsborough pictures in the National Gallery include the "Portrait of Miss Gainsborough," his daughter, and the "Wood Scene, Cor-

nard, Suffolk," a perfect landscape; also other fine Gainsborough landscapes. His charming portrait of "The Honourable Mary Graham" (painted in 1776) is, of course, in the National Gallery of Scotland, and is regarded by many as the artist's finest work; while his equally or perhaps even more famous "Blue Boy," in which the artist "revelled in his favorite color," is in the Grosvenor Gallery, London.

With Reynolds and Gainsborough is always closely associated their rival and contemporary, George Romney. Muther describes Romney's art as "holding the mean course between the refined classic art of Reynolds and the imaginative poetic art of Gainsborough."

Romney's great portrait here is "Mrs. Mark Currie." "Lady Hamilton as a Bacchante" is a charming picture. As an illustration of the rise in value of Romney's work, it is stated that a portrait of Lady Hamilton, bought in the artist's own day for 50 pounds, sold recently for 50,000 pounds. Romney painted children very well, but his great examples of these are in private holding, including the group of three fascinating "Horsley Children."

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The Scottish painter, Sir Henry Raeburn (1756-1823), is shown in an extremely fine portrait of "Mrs. H. W. Lawzun." Raeburn occupies in Scottish art a position similar to that of Reynolds in the English. His greatest productions are many of them in Edinburgh, as for example the celebrated "Professor Robinson," now in the University of Edinburgh. The red dressing gown in this picture must have given the artist as great pleasure in painting it as Gainsborough derived from his favorite color in the "Blue Boy." Raeburn also painted children well; of these, the best are now owned privately, including the two sweet little girls, entitled "The Paterson Children."

Sir Thomas Lawrence, P.R.A. (1769-1830), is represented in several famous portraits, among them that of the author, "Miss Caroline Fry," which is much admired; also the "Portrait of Mrs. Siddons," already mentioned; and the "Portrait of Benjamin West, P.R.A." He was the American boy who rose to be a noted painter of British portraits, and at last became President of the Royal Academy. The National Gallery, Washington, is fortunate in having Lawrence's

beautiful picture of "Lady Essex as Juliet."

Sir Edwin Landseer (1802-1873) is shown in several fine animal pictures. Other Landseers are at the Tate Gallery.

Of two portraits here by Sir John Everett Millais, P.R.A (1829-1896), that of "The Right Honourable W. E. Gladstone" had been called "the painter's finest effort in portraiture."

Visiting next the National Portrait Gallery, on account of its proximity, we find everywhere the interesting faces of literature and history. A long line of well-known royalties may be seen, of course, including most interesting pictures of Queen Victoria at different periods, Prince Albert, and others. Of historical portraits we may mention Sir Walter Raleigh, William Tyndale, Ben Jonson, Shakespeare (the Chandos portrait), John Bunyan at the age of fifty-six, Samuel Johnson by Reynolds, David Garrick; and Kemble (1757-1823), the tragedian, by Gilbert Stuart; of interesting women, Nell Gwynne and other beauties, by Lely; of the later literary world, and others, Coleridge, Wordsworth, Shelley, Lord Byron, Thomas Carlyle by Millais, Florence Nightingale, Charles

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Darwin, Herbert Spencer, Lord Tennyson, Robert Browning, Thackeray, and Charles Dickens; also the famous portrait of Cardinal Manning, by Watts; besides many portraits of the artists, miniatures of celebrated personages, and other pictures.

The so-called Tate Gallery at Millbank contains works by the modern artists of the British School. Founded by Sir Henry Tate, it is officially styled the National Gallery of British Art, and is considered as a branch of the National Gallery at Trafalgar Square. In front of the Tate Gallery is a statue of Sir John Everett Millais, P.R.A. We may study in this gallery the larger Turner Collection, also the Pre-Raphaelites, and the later British artists.

The Turner Collection contains more than a hundred finished paintings, 182 unfinished, and 19,000 drawings and sketches, bequeathed by the artist to the nation. Any attempted description of the Turner rooms, ablaze with color, would be inadequate. Among the greatest may be named, "Ulysses deriding Polyphemus," "The Shipwreck," "Crossing the Brook," "Sunrise on a Frosty Morning," "Richmond Hill," "The Arch of Con-

stantine, Rome," "The Evening Star," "Tivoli," "Rain, Steam, and Speed," and, besides many others, the renowned "Fighting *Téméraire* towed to her Last Berth." Of this last picture, which celebrates a famous incident in the battle of Trafalgar under Nelson, Ruskin says, . . . "No ruin was ever so affecting as this sliding of this vessel to her grave. The setting sun images forth the departing glory of the old vessel, while the first quarter of the new moon represents the ascendancy of steam power over the old wooden ships, with their sweep of canvas sail, as seen in the tug towing the vessel into port. There seems to be sadness, too, in the old sun as he takes his last farewell of the fighting ship he has so often companioned in the deep."

Of the Pre-Raphaelite School, Dante Gabriel Rossetti has many pictures. The greatly admired Annunciation called "Ecce Ancilla Domini" (Behold the Handmaid of the Lord) is one of his earlier works. "Beata Beatrix" is a symbolistic picture of the sanctified Beatrice, a portrait of the artist's dearly loved wife, painted in 1863, a year after her death. The date at the top of the frame is that of Beatrice's death, June 9, 1290. The

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prevailing tone is red; Beatrice is sitting in the sleep of death; in the background stand Virgil and Dante. The famous "Dante's Dream" is in the Walker Art Gallery, Liverpool.

Another Dante picture in Liverpool is that of Ary Scheffer's "Dante and Beatrice," noted for its anachronism; they stand looking out on domes and towers still unbuilt in their day in Florence.

Still another beautiful Rossetti, not in the Tate, but the Victoria and Albert Museum, London, is "The Day Dream," a young woman reading a mystic book, in a mystic wood; she has all the Romantic qualities of Rossetti's women; this picture, begun in 1868, was only completed in 1880, the model being the wife of his dear friend, William Morris.

The recent acquisition by the Tate Gallery of the Rae Collection of Rossettis has brought the very noted and beautiful women's portraits, entitled "Monna Vanna," "Fazio's Mistress," and "The Beloved," in oil, and many more water-colors.

Two other Pre-Raphaelites are represented: Holman Hunt in "The Ship" and Millais in "Ophelia." Important

historical pictures here by Millais are "The Northwest Passage," in which is Trelawney, the friend of Byron and Shelley. The second, a vivid and picturesque painting, perhaps his most popular, is "The Boyhood of Raleigh," two lads listening to the tales of an old sailor. The two boys, it is said, are Millais' own young sons.

Frederick Lord Leighton, P.R.A. (1830-1896), has a charming nude, "The Bath of Psyche."

Burne-Jones has a fine room, of which the greatest picture is, of course, "King Cophetua and the Beggar Maid" (p. 26).

The Watts room is filled with works, mostly large, interesting not only for their fine coloring, but in many cases also for their allegorical or symbolic allusions. The picture which the artist said best portrayed his message to the age is "Love and Life" (Frontispiece), replicas of which are in Washington, and in the Louvre. A companion picture is "Love and Death." The pensive blinded "Hope," in blue, bending over her harp with but a single string left, is well known.

The popular "Sir Galahad," a copy of which is said to be in every middle-class

American household, is privately owned in London.

Two rooms of miscellaneous pictures include Constables, Landseers, and many others of interest.

Whistler's "Old Battersea Bridge" is a beautiful canvas of wonderful mysterious color. It is always recalled that this was one of the disputed works in the Whistler *v.* Ruskin trial.

John Singer Sargent, R.A., whom we proudly claim as an American artist, in spite of his Florentine birth, is represented in his very generally admired "Carnation Lily, Lily Rose," two little girls lighting Japanese lanterns for a garden fête said to have been on Thames side. Sargent's strong "Portrait of Miss Ellen Terry as Lady Macbeth" cannot be overlooked, as it is a striking and familiar picture.

In the same room is a charming scene by C. W. Furse, "Diana of the Uplands," an English girl with a straining dog on leash, out for a brisk run over the windy hills. New works are constantly being acquired by this already large and important National Gallery.

CHAPTER XI

PICTURES TO SEE IN PARIS

“Still may Time hold some golden space
Where I'll unpack that scented store
Of song and flower and sky and face,
And count, and touch, and turn them o'er,
Musing upon them.” . . .

—RUPERT BROOKE: *The Treasure*.

The greatest art collection of modern times—perhaps of all time—is to be found in Paris. It is the world-renowned Museum of the Louvre. Here are treasured the great works of dead masters, while those of the more recent painters and sculptors are, of course, in the Luxembourg on the other side of the River Seine.

The name “Louvre” is somewhat doubtful in origin. It has been thought to come from “Louverie” (wolf-preserve), as the king's hunting lodge in the twelfth century was situated on this spot. Again, the Palace when completed is supposed to have been called “L'œuvre” (the work), from its beauty and importance, hence the “Louvre” to-

day. It is to Francis I. of France that the world is indebted for the beginnings of this great collection. It was with this monarch that Leonardo da Vinci found a refuge after years of wandering, and thus France came to own some of the priceless works of that great master.

From the immense collection of the Louvre, but a comparative few of the pictures can be indicated, yet they may show its scope. The large historical "Coronation of Napoleon I.," by the great Jacques Louis David (1748-1825), is considered the artist's masterpiece. It depicts the coronation, at Notre Dame on December 2, 1804, at the moment when Napoleon, taking the crown from the Duc de Berg, who presented it on "a velvet cushion, was about placing it on the head of the Empress. . . . All the people present are . . . portraits, and David himself is seen on a platform sketching at a small table." Other historical paintings of David are the "Rape of the Sabines" (1799) and "Leonidas at Thermopylæ" (1814); of his portraits may be mentioned the beautiful "Madame Récamier," reclining with bare feet on a couch. It is said, however, that she did not care for this picture, and refused to



MILLET

THE GLEANERS

LOUVRE, PARIS

pose for it after the first few sittings. Another David portrait is the celebrated "Pope Pius VII." So fond of his "Leonidas" was David that it is said, as he lay dying, he was shown a print of this favorite work, and as he looked at it he whispered, "*Il n'y a que moi qui pouvais concevoir la tête de Léonidas*" (Only I could conceive the head of Leonidas).

An academic painting, "Cupid and Psyche," by François-Pascal Baron Gerard (1770-1837), pictures Psyche receiving the kisses of Cupid, and is very typical in style of the earlier French School, which leaned toward the classic, as all French art has done. Gerard, who was David's pupil, was extravagantly praised as the "Painter of Kings and the King of Painters."

In the famous Salon Carré hangs Titian's unequalled "Entombment," representing the Saviour's body, supported by Nicodemus and Joseph of Arimathea, assisted by St. John, a beautiful face filled with tragedy; at the left the Mother and Mary Magdalene. Titian's "Christ Crowned with Thorns" is also an important picture. The well-known half-length portrait of his "Man with the Glove" is a favorite with many for its remarkable

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character delineation, and the profile view, "Portrait of Francis I.," is another celebrated work.

Several important Raphaels should be observed, in the same room. "La Belle Jardinière" (The Lovely Gardener) is a beautiful composition, showing the Madonna seated, beside her the Infant Jesus standing, and on the right St. John with a tall cross-tipped reed. This picture is believed to have been painted during the last of Raphael's stay in Florence, and no doubt represents in its background a Florentine garden and vista. The large "St. Michael vanquishing the Dragon," though catalogued as a Raphael, is attributed in part to a student. The great "Holy Family" of Raphael was purchased by Francis I., and is therefore one of the early pictures of the Louvre collection.

The most famous picture in this room of famous works is, undoubtedly, the "Mona Lisa" or "La Gioconda," of Leonardo, lost for a time, but now happily recovered and again in its old place. Though faded, since the days when Vasari praised it so highly, this subtle face yet casts its spell over all who study it. Leonardo never considered it finished,

after spending four years on this portrait of the wife of the Florentine, Fr. del Giocondo. His beautiful "Sainte Anne" pictures the Virgin, her mother St. Anne, and the Child Jesus. "St. John the Baptist" shows a wondrously modeled half-length figure, holding in his left hand the tall reed cross. But is this the Man of the Wilderness? We might almost believe the picture to be a woman's face, or some young æsthete. In "La Vierge aux Rochers" (The Madonna of the Rocks), we find the same subject as in the National Gallery of London, though this one in the Louvre is claimed as the original.

In Paolo Veronese's large paintings one feels the life of the painter's own day. This is especially true of the "Marriage Feast at Cana," a splendid view of Venetian life in the height of its glory, ranking as one of the great pictures of all time.

A favorite subject with Renaissance painters is that of "The Mystic Marriage of St. Catherine of Alexandria," attributed to Correggio, who, according to Vasari, painted this on the occasion of the marriage of his own sister Catherine.

Rubens loved to paint his beautiful wife and children, and in this room of masterpieces we find a tender, brilliant,

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even exquisite "Portrait of Helene Fourment and Two of Her Children," with the same beauty of feature but with more of the mother-love than in our charming portrait (p. 72).

The chief work of Velasquez owned by the Louvre is the half-length picture of the four-year-old Spanish princess, "Portrait of the Infanta Margarita."

As a companion piece to Rubens' picture of his wife may be studied the beautiful Rembrandt "Portrait of Hendrickje Stoffels," richly garbed and jeweled, a handsome young woman, no doubt, yet of whom the interesting question always remains, "Was she Rembrandt's wife or not?"

Leaving the Salle Carré, perhaps the most beautiful nude of the French School is "La Source," by Ingres. It was painted when the artist was seventy-six years old, though he had made a sketch for it forty years earlier. Standing in a little pool, this classic maid holds on her left shoulder a tilted Greek vase from which water falls in a continuous stream. Another Ingres, "Œdipus Interrogating the Sphinx," is a mythological theme, showing in profile a Greek youth of faultless figure, questioning in a grotto the

Sphinx, a woman-headed griffin. A replica is owned by the Walters Gallery, Baltimore.

In the Salle des Primitifs are the early Florentine painters. The "Virgin and Angels," attributed to Cimabue, is an interesting, archaistic Madonna, a favorite with lovers of the primitives, though modern critics deny its authenticity, and contradict many of Vasari's statements.

Giotto's "St. Francis of Assisi receiving the Stigmata" was painted for the altar of San Francesco in Assisi. According to Vasari, this picture so pleased the Pisans that they summoned Giotto to paint the "Trials of Job," for their city; this in turn led to the Pope's invitation to go to Rome.

Ghirlandajo's beautiful "Visitation" presents the meeting of Mary and Elizabeth ("Blessed art Thou among Women"). The kneeling Elizabeth and the standing Virgin are most graceful; the Virgin's long full mantle is of blue, caught at her breast with a large brooch set with precious stones.

The "Virgin, Child, and St. John," somewhat doubtfully ascribed to Botticelli, is a tender and pleasing picture.

In the Grande Galerie, Bay A, is a

celebrated though much restored "Holy Family," by Andrea del Sarto. A second "Holy Family" is supposed to be the original of those in the galleries of Munich and Vienna. The picture, "Charity," for which del Sarto's model was, as usual, his beautiful wife, represents a woman nursing a sturdy child, and with two other little ones clinging to her. She is Charity, in the words of M. Gautier, not Maternity. This picture was painted for Francis I. about 1518.

Several Titians may be observed in Bay B, though the more important Titians are in the Salle Carré. Here, however, the "Jupiter and Antiope" is a favorite mythological scene, such as the Venetians loved. Antiope, apparently sleeping, is jealously watched by Jupiter, in the guise of a satyr, at whom Cupid in the tree above aims a dart.

The famous Veronese, the "Disciples at Emmaus," pictures the Master at table, blessing the bread, at the moment he becomes transfigured to them. An interesting medieval feature of the same picture is a landscape view between the pillars at the right, where the Guest is seen approaching with the disciples, while their "hearts burned" within them by the way.

Another pleasing touch, a Veronese characteristic, is in the two little girls playing on the floor with the big dog; they are supposed to be the artist's own children.

Murillo's most celebrated work, the "Immaculate Conception," in Bay D, pictures the Virgin standing amid the clouds, under her feet the new moon, and surrounding her the little loves as angels. It is marked by wealth of color, beauty of drawing, and harmony of composition.

An interesting "Portrait of Philip IV." in hunting costume is attributed to Velasquez, though critics now think it may be a copy by Mazo of one in the Madrid gallery.

One of Holbein's best-known portraits is that of "Erasmus." The story is told of Holbein that when asked by the King why he had not learned English during his long stay in England, the painter answered, "Pardon, your Majesty, how can a man learn English in thirty years?" Holbein's famous "Portrait of Anne of Cleves," fourth wife of Henry VIII., is here. One is tempted to ask how its "beauty" could have misled the King, as history affirms.

Rembrandt's "Pilgrims of Emmaus" is again the old subject, but with a dif-

ferent treatment from all other painters. The effulgent glory that surrounds the Master serves only to enhance the look of tragedy about the One who is a part of the unrevealed mystery.

The "Bohemian Girl," perhaps the best-known though not the greatest of Frans Hals, abounds with good cheer and the painter's characteristically strong color effects.

In the Salle des Etats is the greatest of François Millet's works in the Louvre, "The Gleaners" (p. 194). This study of toil ranks with the "Angelus" and "The Sower," his most virile pictures, in which two there is, perhaps, more of the mystic element than in "The Gleaners." We feel in Millet a sympathy with the "Primitives," whom he adored, which links him with the Pre-Raphaelites; and in his strength we find, too, a connection with the classical Michelangelo.

In the same hall must be noted Corot's "A Morning," called also "The Dance of the Nymphs," one of his typical woodland scenes. The contrast between Millet and Corot could hardly be more striking, and yet one cannot help feeling that each brings his own message to the world.

The Barbison School is further repre-

sented in this hall in a great Troyon, his best-known composition, "Oxen Going to their Work" (1855), "that mighty picture in the Louvre," says Muther, "which displays him in the zenith of his creative powers. Till then, no animal painter had rendered with such combined strength and actuality the long, heavy gait, the philosophical indifference, and the quiet resignation of cattle, the poetry of autumnal light, and the mist of morning rising lightly from the earth and veiling the whole land with gray, silvery hues."

Rousseau, the first of the painters to settle in Barbison, is shown in one of his greatest, the "Opening in the Forest at Fontainebleau."

In Salle XVI hangs the most popular of Greuze's works, "The Broken Pitcher," a pretty young girl, with a demure look, her apron full of flowers. She does not seem to mind having broken her pitcher.

Madame Vigée-Le Brun's "Portrait of Herself and her Daughter," is in the same room, a pleasing and well-known picture of genuine maternal affection.

The Barbison group is further included in the rooms of the French School, where

notable works are Corot's "Landscape" and "Evening," Troyon's "Morning," and Dupré's "The Great Oak." Another, more realistic, phase of French painting is shown in Meissonier's "The Flute Player."

The Musée du Luxembourg is considered the most important collection of contemporary art in existence. It includes both sculpture and painting. The pictures are subject to change, as about ten years after an artist's death his works are taken to the Louvre or other galleries. Most of the examples are by French artists, and these include, of course, the very modern French school. The painting of other nations is also represented, the Americans being next in number to the French.

One of the best-known pictures in the Luxembourg is Whistler's "Mother," which the artist called an "Arrangement in Gray and Black."

Sargent's "Carmencita" presents the famous Spanish dancer, who often appeared before Paris art-students. Her husband, it is said, was always in attendance.

Jules Breton's popular picture, "The Gleaner," shows a handsome peasant girl,

bearing a large sheaf. She is not the toiler of Millet's pictures.

The "Dream," by Detaille, is a wide battle ground, with soldiers asleep at night,—their vision of battle painted in the sky.

Rosa Bonheur's "Oxen Ploughing" is a strong picture. Other works of note are Decamps' "The Foundling," and Von Uhde's "Christ in the Peasant's Hut."

The original of "September Morn," a lovely thing, badly reproduced in this country, is in this Museum.

Elizabeth Nourse has a popular picture, "Closed Shutters," in the Luxembourg. Her fondness for French character is indicated in the "Fisher Girl of Picardy" (p. 104).

In this gallery may be seen somewhat weird examples of the latest French School, whose theory is thus expressed by Willard Huntington Wright: . . . "The new conception of art strives more and more for the emotion rather than the appearance of reality."

The same critic says, elsewhere: "The Cubists' greatest *apport* to art (not in theory but in achievement) is their almost total abolition of the painter's slavery to nature. It was but a step from Matisse to

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the complete elimination of recognizable objects, and though Cubism did not cover the entire distance, it nevertheless made an advance toward that pure expression which Cézanne saw was inevitable." . . .

If this be "Art," then we must somewhat revise our former ideas on the subject, but the writer believes that present conditions are but transitory, leading to a new and stronger expression of true Art, purified by the sufferings of to-day.

The visitor in Paris will wish to visit the Sorbonne, where may be seen Puvis de Chavannes' "Allegory of Letters, Sciences and Arts," by many considered his greatest work.

Most of our American painters have studied at some time in Paris, probably at the Ecole des Beaux-Arts, formerly the Académie des Beaux-Arts, founded in 1648, the national school of fine arts in France, and perhaps the most important institution of its kind in the world. It has more American students than of any other nationality, except, naturally, the French.

The Ecole des Beaux-Arts is an interesting place to visit. The Council Room is hung with portraits of noted professors. In the great Amphitheater is a remark-

able encaustic painting by Paul Delaroche. Americans may be interested to know that Delaroche's original sketch for this decoration is in the Walters Gallery, Baltimore, and is considered by critics more thoroughly the artist's own work than the one in Paris, on which he allowed his students to assist.

The famous mural paintings of Baudry (1826-1886) in the Paris Opera House rank among the most brilliant of such frescoes.

The Panthéon of Paris is fortunate in having the extraordinary series by Puvis de Chavannes, representing the life of St. Geneviève, the patron Saint of Paris. Another masterpiece of Puvis is "The Glorification of Law," adorning the ceiling of the Palace of Justice.

CHAPTER XII

PICTURES TO SEE IN OTHER EUROPEAN COUNTRIES

"What's come to perfection perishes,
Things learned on earth we shall practise in heaven;
Works done least rapidly Art most cherishes."

—BROWNING: *Old Pictures in Florence*.

In making a tour of European galleries, one may very conveniently start at Holland, visit Belgium and Germany, and then be the better prepared to appreciate the Renaissance painting in its true environment, Italy.

"The rise of the Dutch Republic," says Motley, "must ever be regarded as one of the leading events of modern times. Without the birth of this great Commonwealth the various historical phenomena of the sixteenth and following centuries must have either not existed, or have presented themselves under essential modifications."

Starting with The Hague, in the fine gallery known as the Mauritshuis, two paintings are always centers of interest.

First, Rembrandt's gruesome though marvelously depicted "School of Anatomy," or "The Anatomy Lesson," a group of mature medical students listening to their professor, Dr. Tulp, as he discusses the cadaver before them; secondly, Paulus Potter's famous animal scene, "The Young Bull," so natural in appearance that he seems almost walking out of the picture, which is one of the ten best-known in the world. Others to note here are Rembrandt's "Presentation in the Temple" and "Homer"; also works of Rubens, Ruisdael, and Gerard Dou.

En route to Amsterdam, stop over at Haarlem, to see in the Town Hall among other examples of Dutch art the eight celebrated canvases by Frans Hals, whose home was in Haarlem.

The Rijks Museum in Amsterdam is, of course, the best collection in Holland, and one of the most noted in Europe. Its great treasure, the so-called "Night Watch" of Rembrandt, is now explained as "The Sortie of the Company of Captain Francis Banning Cocq." This picture is in a room by itself, which one enters reverently, speaking in a whisper, so awe-inspiring is the effect of great

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painting. Its brilliant coloring and the mystery of its composition make a strong appeal. We readily believe that Rembrandt mixed his colors with sunlight. "The Syndics" is another noted Rembrandt group of portraits, more satisfactory to the patrons who ordered it than was the rejected "Night Watch."

Perhaps the next most prized picture of Holland is "The Kitchen Maid" (facing this page), called also "The Milk-Woman" or "The Cook," by Jan Vermeer of Delft (1632-1675). The rich blues and yellows of the picture are this artist's favorite colors. Though not a large picture, this is one of Holland's most valued works; report has it that when the exchequer was low, some foreigner, perhaps an American, offered a very large sum for this painting, but the bid was haughtily refused by both sovereign and nation, for they could not part with their lovely domestic "Milk-Woman."

Another very popular interior is the "Old Woman Praying," called also "The Unending Prayer," of Nicholaas Maes (1632-1693); while the old hands are folded as she says grace before eating, the pussy-cat reaching up at the side



VERMEER

RIJKS MUSEUM AMSTERDAM

THE KITCHEN MAID

would like to pull down the tablecloth with the humble food.

Besides important works of Jan Steen, Ruisdael, Frans Hals, and others, one must not fail to see the room of modern Israëls, especially his famous "Alone in the World,"—the mother and child.

Belgium has been called the "Land of Art." This Catholic nation has preserved wonderful works by the brothers Van Eyck (14th and 15th centuries), Memling (1430-1494), Peter Paul Rubens of a little later time, and his most distinguished pupil, Sir Anthony Van Dyck (1599-1641).

In Antwerp, the beautiful Gothic Cathedral of Our Lady (begun in 1352) contains three great Rubens: "The Descent from the Cross," "The Elevation of the Cross," and the "Assumption." Of these, the first is the most famous painting of this subject, in the world. The American artist, Miss Cecilia Beaux, says that she wept on first seeing it, so deeply does it thrill the emotions.

The Antwerp Museum of Fine Arts has both celebrated Dutch works and an excellent representation of the Flemish School of painting, including such mas-

ters as Jan Van Eyck, Memling, Van Dyck, and Jordaens.

Quinten Matsys' masterpiece, "The Entombment of Christ," is here, and Rubens' "Christ Crucified."

The Brussels Palace of Fine Arts contains classic examples of Flemish painting.

In Ghent is the old Cathedral of St. Bavon, celebrated for its beautiful picture, the very noted "Adoration of the Lamb," or "The Mystic Lamb," by Hubrecht and Jan Van Eyck, painted (1420-1432) for Philip the Good, grandson of the French King Philip the Bold. There is here, also, a less famous Rubens, the "Conversion of Saint Bavon."

The quaint old town of Bruges holds several remarkable pictures of antiquity, including the most famous of Memling's, the "Reliquary of St. Ursula," a series of scenes from the Saint's life, and the "Triptych of the Marriage of St. Catherine." The St. Ursula pictures should be compared with those in Venice by Carpaccio. The picture gallery of Bruges also has choice examples of early Flemish art.

In visiting the galleries of Germany, one is impressed by the large collections

made by this industrious nation, whose scholars lead in archæological investigation, even though its painters do not rank with its musicians.

Starting with the Berlin Gallery, Murillo's "St. Anthony and the Infant Christ" is a well-known picture, representing the handsome Saint kissing the Child in his arms. Velasquez's extraordinary "Portrait of Allesandro del Borro" gives an unexpected interest and even beauty to a figure of gross proportions. There are fine examples of Rubens, who is said to have painted more pictures, now more widely distributed, than any other artist.

Frans Hals' "Hille Bobbe" in Berlin recalls the other in the Metropolitan, New York, of which it seems to be the counterpart.

Titian's "Portrait of Himself," painted at the age of sixty-five, shows the artist in a noble pose, gowned in doublet of changeable crimson, damask sleeves, and fur collar. In the "Portrait of his Daughter Lavinia," one sees "the person dearest to him in all the world," and recalls how fond he was of picturing her lovely face and "Titian" hair of burnished auburn.

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Van der Weyden's series, "The Life of Christ," includes "The Magi Worshipping the Star," in which the Infant Jesus is represented as the Star, sending out its rays above them.

In the Royal Gallery, Dresden, is the greatest picture in the world, the treasure for which a separate room is provided. Visitors enter in silence, to remain there in adoration, and leave walking backward, that they may not lose a single glimpse of this sublime Raphael, "The Sistine Madonna." Copies cannot convey the greatness of this picture, though they serve to familiarize us with its well-known details. Vasari's inscription, below the picture, reads: "For the Black Monks of San Sisto in Piacenza, Raphael painted a picture for the high altar, showing Our Lady with St. Sixtus and St. Barbara—truly a work most excellent and rare."

In this great gallery of Dresden, one must see Correggio's "Holy Night," representing the Saviour's birth according to the Apocryphal Gospel, "The Protel-vangeion": "But on a sudden the cloud became a great light in the cave, so that their eyes could not bear it. But the light

gradually decreased until the Infant appeared."

This was one of the artist's last pictures and was painted at the age of forty. Correggio's love of light and beauty is evident in this picture and in others here, as his "Madonna and St. Francis" in the same room, painted when he was but twenty.

That great Titian, "The Tribute Money," pictures most tenderly our Saviour's face, as He answers the Pharisee, holding out the coin, "Render unto Cæsar the things that are Cæsar's." The contrast in the white and beautiful open hand of the Master and the dark, grasping closed one of the Pharisee is no less marked than is the difference in facial expression.

Both Dresden and Darmstadt claimed for many years (1822-1871) to have the original of Holbein's "Meyer Madonna." In 1872, however, when the two pictures were placed side by side in a Dresden exhibition, the controversy was settled in favor of Darmstadt as possessing the original of this great work. The Dresden picture was pronounced "a free copy by some unknown artist." It may be added that the latter shows some idealization in

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the added height and grace of the Madonna, which might cause it to be preferred by the less critical. The picture was ordered by Burgomaster Jacob Meyer of Basle in gratitude for the healing of his little son's illness, and was painted by Holbein in 1526, when he was not quite thirty. The Meyer family are represented kneeling in gratitude before the Madonna, whose Divine Son took upon Himself our infirmities.

In passing, one may like to see Liottard's "Chocolate Girl," the picture so familiar to us all as a chocolate advertisement. It was painted in Vienna of Mlle. Baldauf, whom the artist saw serving chocolate.

Paolo Veronese's "Adoration of the Magi" shows the painter's love for elegance and wealth of color and material in satins, velvets, gold and silver embroideries, all in rich warm reds and blues, which utterly transform the dingy stable where our Lord was born. Dresden is affluent in works of Veronese.

The Spanish Ribera's "St. Agnes" is an interesting picture. According to legend, Agnes was a fourth century princess, whose devotion to the Church led her to renounce love and marriage. This

so incensed her royal father that he gave her over to the common soldiers, but she was saved by Divine intervention, as Ribera pictures here—kneeling, protected by her wealth of brown hair while an angel flings a white garment about her.

The familiar figure of the "Reading Magdalen," which is now ascribed to Van der Werff, was long attributed to Correggio.

Rembrandt's "Portrait of Himself and His Wife" is a happy picture, showing the artist about to drink a toast to his dear Saskia. The "Portrait of Saskia" (p. 66) must be a striking likeness of the charming Holland maiden, who for ten years gave so much joy to Rembrandt and whose loss brought such grief to his later life.

The portrait of a "Boy," by Pinturichio (1454-1513) is a very real face, though belonging to a time four hundred years ago. Pinturichio, which means "Little Painter," is the name commonly applied to Bernardino di Betti of the early Renaissance.

Dutch masters are well represented in Dresden.

Among the many great works here must not be forgotten Albrecht Dürer's tragic

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"Christ on the Cross," painted at about the time of Luther and the Reformation.

The greatest of modern delineators of the Christ is perhaps the German historical painter, Heinrich Hofmann, born in Darmstadt in 1824. His well-known "Christ before the Doctors" is possibly the most popular picture in the Dresden Gallery. The artist died not long ago.

Turning next to Munich, the Old Pinakothek is an interesting gallery. Here one may see Murillo's series of cheerful "Beggar Boys" and other masterpieces.

The "Portrait of Velasquez" by himself shows a strong, handsome Spanish face, worthy to be a leader. Velasquez, we remember, was Murillo's master, about twenty years his senior, and both were born at Seville.

The famous pictures considered Albrecht Dürer's greatest are here, the life-size figures of the Apostles, "St. Peter and St. John," "St. Paul and St. Mark." These pictures, sometimes called the "Four Temperaments," were painted by the artist for his native city, Nuremberg, but to her shame, after she had owned them about a hundred years, they were sold to Bavaria and replaced with copies. Not a fine return to make for Dürer's

effort and his high opinion, as expressed in his words to the city council of Nuremberg: "I have just painted panels upon which I have bestowed more trouble than on any other painting; I consider none more worthy to keep them as a reminiscence than your wisdom. Therefore I present them to your wisdom with the humble and urgent prayer that you will favorably and graciously receive them."

Dürer's conspicuous work as an engraver has never been equaled. A visit to quaint old Nuremberg, his birthplace, will repay the traveler.

Rubens is well represented in the Old Pinakothek, Munich; most noted, perhaps, is "The Battle of the Amazons at the Bridge of Thermodon."

Lenbach, whose great portrait of Bismarck in the Corcoran at Washington is well known, had a studio in Munich where one might see a still greater "Portrait of Bismarck," the man of blood and iron. The painter died in 1904.

Entering Italy from Germany, we may begin with Venice, whose faded grandeur still clings to her old palaces and cathedrals, but is nowhere so vividly kept alive as in the brilliant painting to be seen here. One of the six great pictures of the world

is Titian's well-known "Assumption of the Virgin" in the Academy at Venice. Almost equally famous is "The Presentation in the Temple," by the same artist, also in the Academy.

Veronese's "Supper in the House of Simon the Pharisee" was made for the refectory of a Dominican monastery, Venice. Its ample proportions were designed to continue the effect of the hall in which it hung. Though a large picture, with many figures, the central incident of the Saviour and the Magdalene seems less real than in Moretto's picture of the same subject, treated far more simply, also in the Academy.

A noted example of Venetian art is Giovanni Bellini's "Madonna and Child with Saints Catherine and Mary Magdalene," from which comes our beautiful detail of the Magdalen (p. 60). Another Bellini "Madonna and Child with two Saints" here is almost equally famous, representing two of the Apostles.

The faces in Tintoretto's group of "Christ and the Adulteress" are most interesting, in the portrayal of varied emotions; the light and shadow and the colors of garments are warm and rich.

The Carpaccio pictures of the life of

St. Ursula are entertaining and romantic, and recall the almost equally famous, though perhaps less well known, "Reliquary" Hans Memling in Bruges.

In Milan, the great work, of course, is Leonardo da Vinci's "Last Supper," in the old Dominican Monastery of Santa Maria delle Grazie. In painting this fresco, Leonardo used water-colors instead of oil, it is said, experimenting perhaps, and the picture faded much, though every effort has been made in restoring it. The expressiveness of hands and faces is most marked, and clearly indicates the moment in the feast portrayed.

Leonardo was the first to paint the Apostles all on one side of the table. Report has it that after two years' work, he had finished all the heads but our Lord and Judas. The prior becoming impatient, Leonardo said to him, "If you will sit for Judas, I'll soon finish the picture." The study for the face of our Lord is evidently that sketch, "The Saviour" (p. 44), now in the Brera Gallery, Milan.

Of the "Last Supper," Dr. Muther says: "As a pictorial achievement—in the manner in which the figures softly dissolved in space and the light streamed through the window into the half-dark-

ened hall—the ‘ Last Supper ’ must have been a revelation, although at the present time this can no longer be seen, but only felt.”

In the Brera one must not omit Raphael’s “ Marriage of the Virgin,” said to have been painted before the artist was twenty. The Virgin is very pleasing, St. Joseph has great dignity; at the right a disappointed suitor is breaking a wand, after the custom, and on the other side the Virgin’s attendants show beautiful Italian faces. The background of the picture, with the Temple, is similar to that of Perugino’s “ Christ Giving the Keys to St. Peter,” in the Sistine Chapel, Rome.

In Florence, that city of pictures and poetry, one should visit the Uffizi, the Pitti Palace, the Accademia di Belli Arti, the Monastery of San Marco, the Bargello, and of course the old Churches.

To name but a few of the many important pictures of the Uffizi, we may mention Michelangelo’s “ Holy Family,” Raphael’s “ Madonna of the Goldfinch,”—restored from the fragments into which it was broken by the sinking of the hill of San Giorgio with the house in which it hung,—“ Pope Julius II.,” by

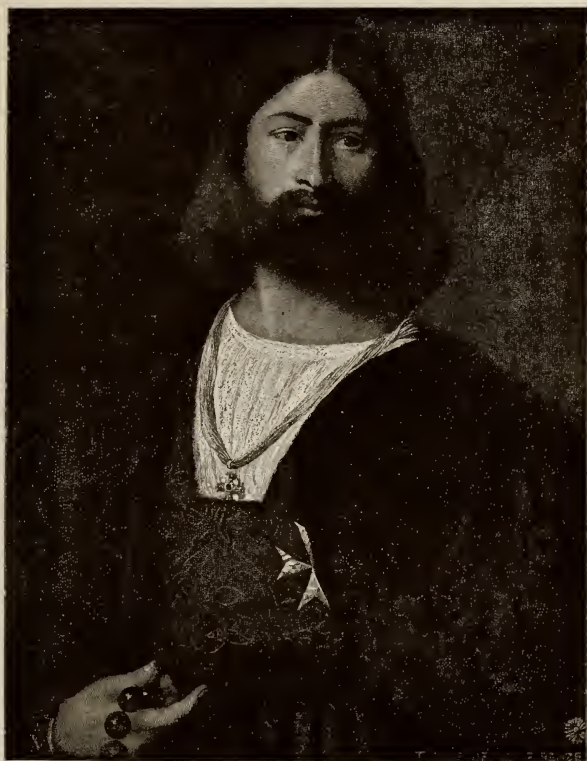
Raphael, of which Vasari says, "the sight of it made one tremble"; Andrea del Sarto's "Madonna of the Harpies," Titian's "Madonna with St. Anthony" and "Venus," Rubens' historical picture, "Henry IV. of France at the Battle of Ivry and Triumphant Entry into Paris," Velasquez's "Philip IV. of Spain," and the Botticelli room, where the "Birth of Venus" is greatest. Botticelli's "Coronation of the Virgin," also known as the "Madonna of the Magnificat," because she is writing the Magnificat, pictures a lovely group, among them, it is said, Medici children. Botticelli "was the only painter of Italy," according to Ruskin, "who understood the thought of the heathen and Christian equally and could in a measure paint both Aphrodite and the Madonna."

Giorgione's "Knight of Malta" (p. 224) is a fine example of the Venetian School, here in the Uffizi. "No artist knows better than Giorgione," says Mr. Timothy Cole, "how to captivate the mind and hold the imagination with so few means." And again he says, of this rich, glowing, life-size portrait, "What an inspiration to have so fine a thing at one's elbow to gaze upon from time to

time! . . . What an air of magnanimity and true greatness breathes from this canvas! . . . How it puts to shame all petty worrying and narrow-mindedness! There is something Christ-like about it in its calm benignity. Now I vow I will endeavor to aim at greater simplicity and nobleness in my living—to think of the ‘Knight of Malta,’ to put away all meanness and triviality by a thought of the ‘Knight of Malta.’ ”

Before leaving the Uffizi, one must observe Sargent’s self-portrait in the gallery, an expressive face, painted in his best style.

A closed corridor over the old Ponte Vecchio leads across the River Arno to the Pitti Palace. The most noted picture in this gallery is Raphael’s “*Madonna della Sedia*” or “*Seggiola*,”—of the chair, or little chair, from the seat which she occupies; a round picture, first sketched, tradition says, on the head of a cask by the wayside where Raphael by chance met the beautiful woman with her two lovely children. This Mother is the more divine for being such a comfortable woman, and her children as the Saviour and St. John also prefigure the Divine Comfort of the Word.



GIORGIONE

UFFIZI FLORENCE

KNIGHT OF MALTA

Other famous works here are Raphael's "Madonna Granduca," Andrea del Sarto's beautiful "Holy Family," and "St. John," Rembrandt's cavalier "Portrait of Himself," Titian's "Magdalen," "La Bella" (his beautiful mistress), and "Head of Christ," Murillo's "Madonna with the Rosary," and Giorgione's portrait group of three rapt faces called "The Concert," which critics would feign ascribe to Titian.

In the Academy, Florence, is Botticelli's most famous "Primavera" (Spring), of which the "Three Graces" (p. 10) is a detail. Other pictures of note are Ghirlandajo's "Adoration of the Shepherds," Perugino's "Assumption," and Fra Filippo Lippi's "Coronation of the Virgin."

The old Monastery of San Marco, made famous by Savonarola, has frescoes of Fra Angelico, some of them in the cells where he made them, and most famous, his gracious "Madonna of the Star."

Giotto's portrait, much restored, of Dante is in the Bargello, amid a group of other faces.

And now, last but by no means least—the Eternal City. In Rome, visit the Sistine Chapel to see the marvelous ceiling

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decorations of Michelangelo, begun when he was scarcely thirty-five, and his "Last Judgment," finished at sixty-six. Observe Botticelli's frescoes of the life of Moses and Perugino's "Christ Giving the Keys to St. Peter." In the Vatican Galleries are priceless pictures and tapestries. Among the great works begun by Raphael and left unfinished at his early death is the "Transfiguration," one of his finest paintings; also the mural paintings of the Loggie (corridors) and Stanze (rooms), begun by him at twenty-five and uncompleted twelve years later.

The Barberini Palace in Rome is a famous picture gallery, notable for Raphael's "La Fornarina" (adulterous woman), now ascribed to his school, and Guido's so-called portrait of "Beatrice Cenci," a picture almost too well known.

In the Casino of the Villa Borghese are Titian's "Sacred and Profane Love,"—still a riddle as to which is intended for which—Raphael's "Entombment," and Correggio's "Danaë."

In the rapid review attempted only the more important pictures could be included, but the aim has constantly been

kept in thought to direct attention to the great works of the leading masters, and especially not to confuse the student by details of less important painters. The writer has drawn freely on many reference books, as listed in the Bibliography. An effort is made to correlate in the Index the information given. Correction of errors will be welcomed, as it is not easy to be sure that pictures will stay always in the places where they have been.

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